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*Dublin Grand Opera
Society*

*Spring Season
1978*

Dublin and Cork

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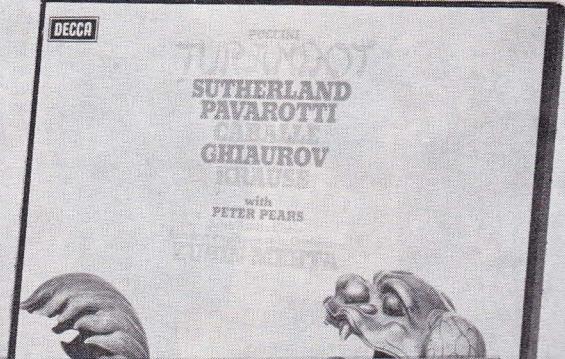
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(Puccini)

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(Rossini)

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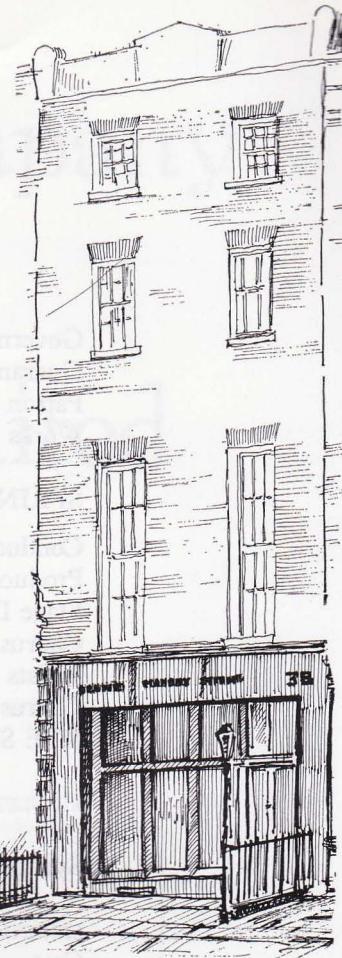
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A.M.



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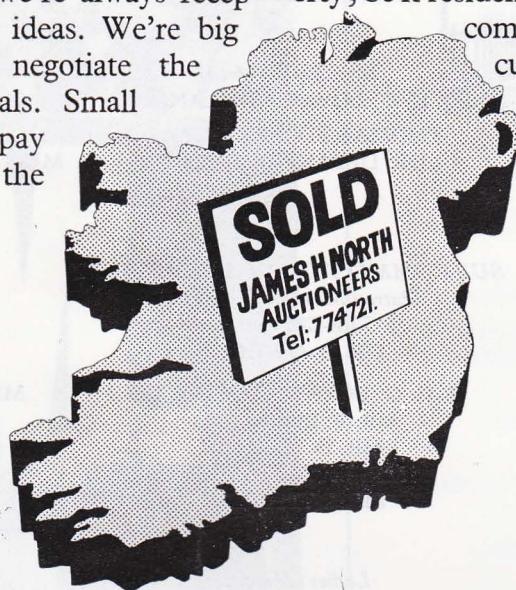
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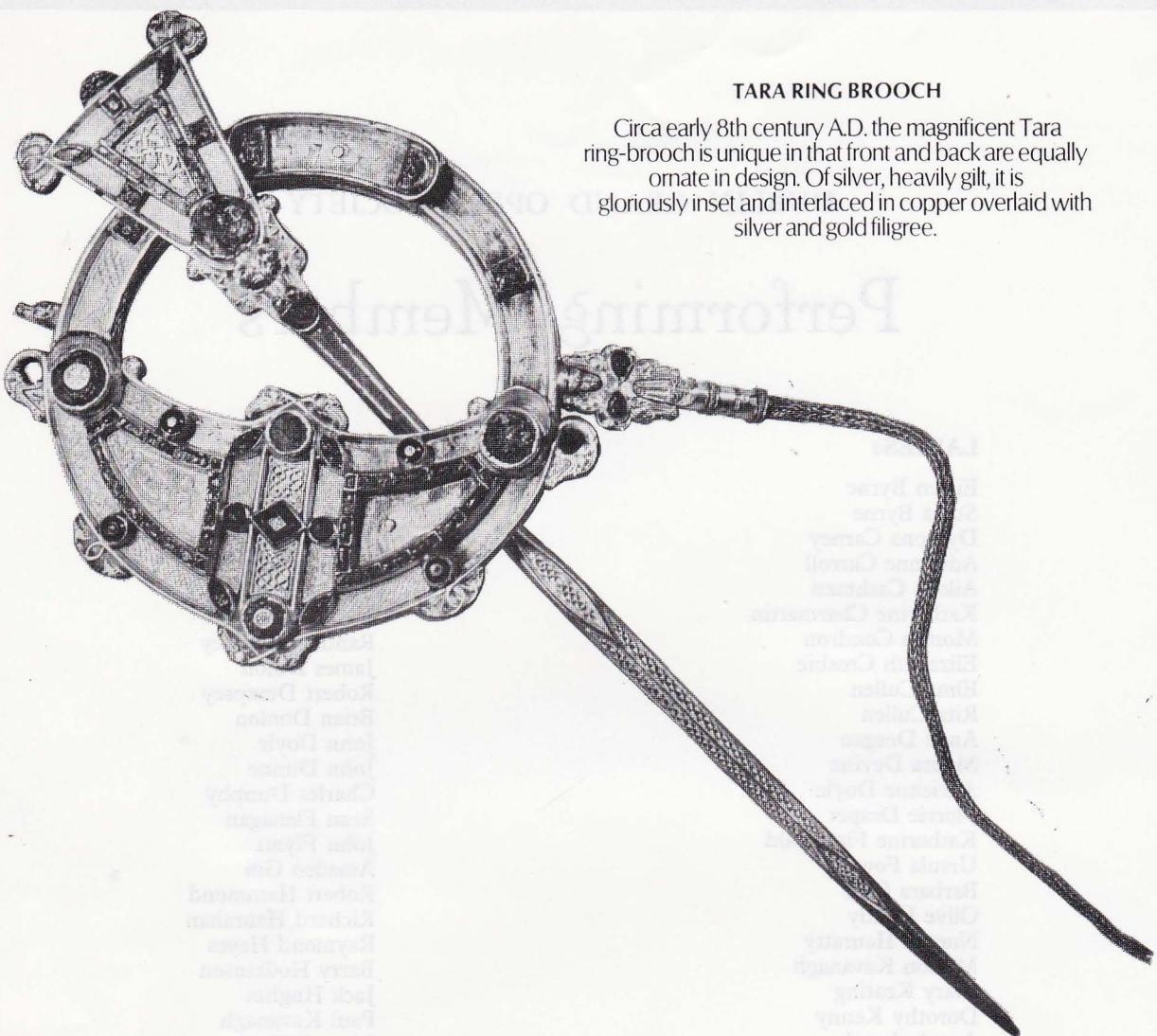
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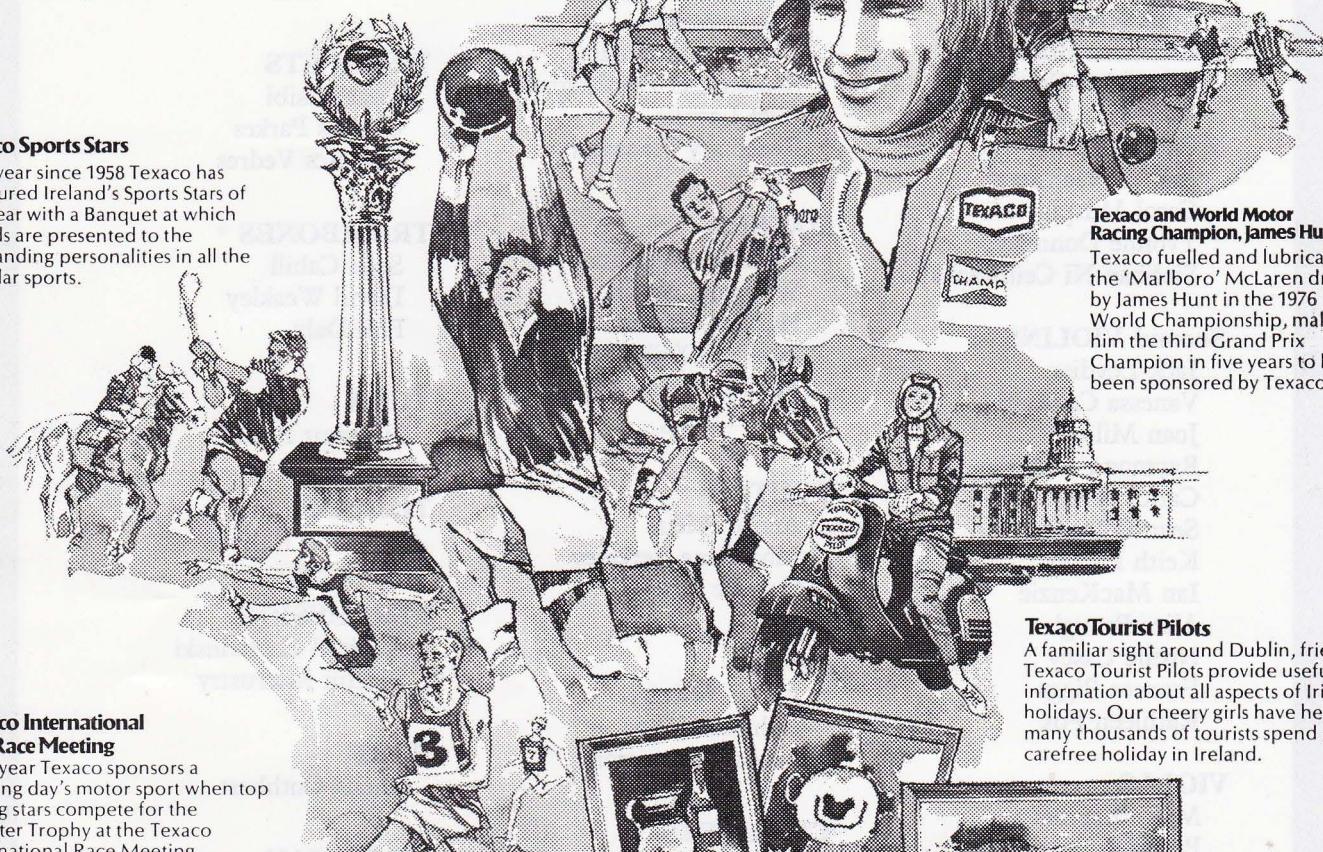
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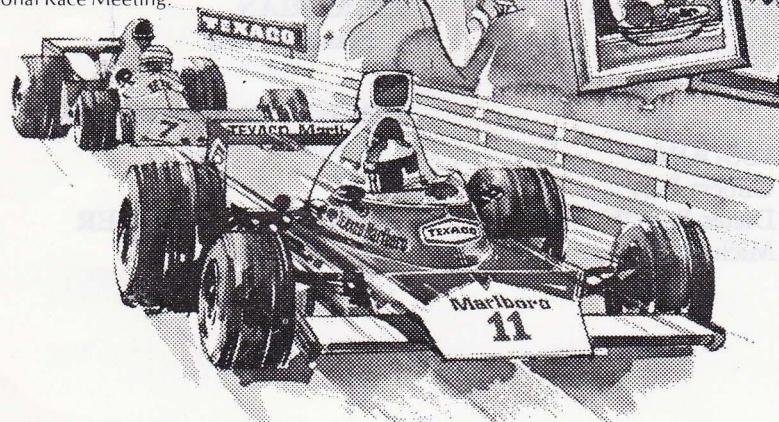


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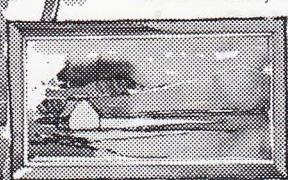
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ANNUAL REPORT OF D.G.O.S. 1977

It is hard to believe that twelve months have elapsed since the last A.G.M. and we once again come to the point of weighing up the pros and cons of putting on opera in Dublin. There have, of course, been losses on the year as will be seen from the balance sheet which has been circulated but in spite of these losses the Spring and Winter seasons of 1977 have been successful histrionically if not financially.

The financing of two opera seasons—eight productions—is a big undertaking and when one considers the money involved in staging these productions it is enough to cause even the stoutest heart to falter. However, our society has been built on endurance and determination. These difficulties, instead of making us hesitate spur us on. There is a moral in this somewhere.

It has been said that money is the root of all evil but in our case there is no substitute and without it we must surely fade away and die. To help us achieve our aims we are greatly indebted to the Arts Council who in no small measure provide the necessary finance to make the production of opera possible. We thank them for their genuine interest and help and hope it will long continue.

The growing list of Guarantors is indeed very heartening and by their very sponsorship they are helping to give opera its rightful place in our native city. Our Patron Members list has also grown and their very real help ensures good houses. We do our best to give the best and nobody works harder than our Performing Members, the majority of whose lives revolve around the rehearsals and performances leaving them little time for other pursuits.

During the Spring season we performed *Manon Lescaut* with Maria Clausova and Franco Bonanome making a very romantic pair of lovers while Franco's wife, Terry Reid, together with Ugo Benelli and Aurio Tomicich ensured a very successful production of the *Barber of Seville*. Attilio D'Orazi returned to sing Falstaff a part of which he has become a great exponent.

Azuko Azuma, well known and loved by Dublin audiences sang the part of *Butterfly* but both of these operas were fraught with difficulty as a few days before the season opened our Suzuki, who was also to have sung *Meg Page*, contracted a bad cold which developed into laryngitis and a replacement had to be found. At literally a few hours' notice Ruth Maher stepped into the breach and proved, once again, what a real trouper she was. To sing *Nabucco* we introduced a young baritone, Antonio Salvadori, who, apart from having a beautiful voice, proved also to be a consummate actor. We look forward to his return this year to sing *Rigoletto* and *Don Carlo* in *Ernani*.

Following the season in Dublin we journeyed to Cork for a week at the Opera House where we performed with great success *Manon Lescaut*, *The Barber of Seville* and *Nabucco*. To augment the chorus in *Nabucco* we were joined by members of the St. Francis Choral Society.

By arrangement with the Italian State Tourist Office and the Italian Embassy, five thousand carnations were flown in from San Remo to decorate the Gaiety Theatre and the Cork Opera House during the season. We thank all concerned for this lovely idea.

Back in Dublin arrangements were going ahead for what has now become an annual event – a golf match between members of the R. & R. and the D.G.O.S. This was played

in the Castle Golf Club and happily the D.G.O.S. won the day. An enjoyable meal and musical evening rounded off the proceedings. Notable by his absence from this function was Rev. Fr. Henry and just a week later we heard the sad news of his death. Fr. Henry was a familiar and well loved member of the Society and during the performances could be found sitting at the corner of the stage quietly enjoying the opera. Few realise what a learned man he was and how often he helped those in need by his counsel and friendship. As a token of our love and respect for him members of the Society's chorus sang at his Requiem Mass and all present felt he was being remembered in the way he would have wished.

Sadly missed also are Clem Morris, for many years a member of the Society's chorus and a former member of the Management Committee, who passed away shortly after the Spring season; and Bella Knox, for some years Wardrobe Mistress of the D.G.O.S. and well known in theatrical circles, who died recently after a brief illness.

Following a short break rehearsals resumed for the Winter season, the operas being *Lucia di Lammermoor*, *Werther* and *Tannhauser* (the Paris version) with the Members of the Irish Ballet Company. Our Lucia, American Sharon Bennett, was a diminutive four foot nothing who held the audience spell-bound with the ease with which her glorious voice soared up to the top notes, her mad scene was really superb.

Our second opera was Massenet's *Werther* which, remarkably enough, had an almost all-Irish cast, the exception being the Rumanian tenor Ion Piso, who returned to Dublin after an absence of ten years. The part of Charlotte was sung by our own Bernadette Greevy, this being her first major role with the Society, though she had sung *Maddalena* in *Rigoletto* and Siebel in *Faust* some years previously. Terry Reid, as Sophie, made a charming younger sister and added yet another success to her repertoire. The opening night of this lovely opera clashed with a performance at the R.D.S. of the Czech Philharmonic Orchestra and even the remaining performances, for one reason or another, failed to make it the success we had hoped.

The real triumph of the season was undoubtedly *Tannhauser*. The beautiful sets for this opera were designed by Patrick Murray of Cork. The producer was none other than Kenneth Neate, a former well known Australian tenor and with the co-operation of the Irish Ballet Company this production must surely rank as one of the best ever seen at the Gaiety Theatre.

We would like to congratulate our Legal Adviser, John Lovatt-Dolan who in December last received the Order of Merit from the Italian Government for his services to the Arts. John is the third member of the Society to receive such an honour, the others being our Chairman Lt.-Col. Wm. O'Kelly and John F. MacInerney, Chairman of the Patrons Committee.

After Christmas the Society's Annual Dinner was held in Royal Dublin Golf Club, thanks to the captain, Mr. Tom Kirwan, and a very enjoyable night was had by all. While still on the social side the Ladies Committee provided a splendid array of food at the seasonal opera suppers and these are becoming so well known that it is almost impossible to get a ticket.

At the beginning of February a very successful four day trip to Paris was arranged which included a visit to the Opera

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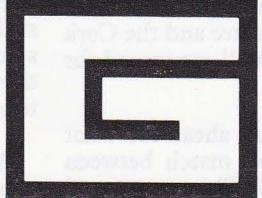


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for a performance of Faust and also an evening at the Ballet. And just a few weeks ago, through the generosity of Dr. & Mrs. Colm McDonnell, we were enabled to enjoy a memorable evening of Chopin's music given by the famous pianist Jacques Klein at a private recital. Our thanks again to the Ladies Committee for making this event possible.

Our thanks are also due to the Rev. Prior and Bros. Joseph of the Augustinian Order for the facility of rehearsal rooms; to Carrolls for the excellent throw-away which is practically a programme in itself and again to Carrolls and Polydor Records for sponsoring the Press Conferences during the year.

Finally, our coming season which commences on Easter Monday will, apart from the well-known Turandot and Rigoletto, include two new operas - The Daughter of the Regiment and The Italian Girl in Algiers, together with the rarely seen Ernani. Again we have assembled a large cast, some old friends and, we hope, some new and with your support we can be assured of a successful season.

Monica Condron,
Hon. Secretary.

14th March 1978.

RECOLLECTIONS

by NAPOLEONE ANNOVAZZI

Napoleone Annovazzi has kindly contributed – on request – the following short account of some of his impressions on looking back over the years of his long association with the Dublin Grand Opera Society as Conductor and Artistic Director.

In December 1960, while I was conducting performances of the San Carlo Opera of Naples during one of its visits to London, I received a telephone call from Colonel William O'Kelly asking me if I could come over urgently to Dublin to meet him there. It appeared that he was having some contractual problems with a conductor who had previously been engaged. Unfortunately, my own contractual commitments prevented me from leaving London at that moment and my first acquaintance with Dublin and the D.G.O.S. did not come about until the following spring of 1961 when I conducted Puccini's "*Manon Lescaut*" at the Gaiety Theatre. This event was to be significant because since then I have taken part in each of the annual Spring Seasons of Italian Opera. Also, from 1964 onwards I have been directly concerned in the Society's Winter Seasons in which non-Italian works such as "*Der Rosenkavalier*", "*Werther*", "*Mignon*", "*Eugene Onegin*", etc., were given in Dublin for the first time in their original language and with Continental artists.

In that first Winter Season (i.e. 1964) with the D.G.O.S. I had the pleasure of arranging the introduction of some fine singers from "behind the Curtain" to the Dublin opera public. I recall particularly that group of artists whom I recruited from the Bucharest Opera, some of whom made frequent return visits to Dublin in subsequent years. They included Viorica Cortez who was soon to become an international star of the first magnitude and others such as Ion Piso, Jon Buzea and Niculina Mirea Curta, who were also to make international careers.

For a decade or so in the fifties and sixties the D.G.O.S. benefited from subventions paid by the Italian Government to Italian impresarios promoting performances of Italian opera in certain countries as a supplement to the money put up by the local enterprises. When in 1966 the subvention for Ireland (as for some other countries) was discontinued, Colonel O'Kelly invited me to take over the artistic direction of the Society's Italian opera presentations. In doing so he was aware of my previous experience in the administrative field since I had spent a term of years

as Artistic Director of the Gran Teatro del Liceo of Barcelona, one of the premiere opera houses of Europe where the annual International Seasons cover six months of the year.

In spite of the initial financial and other difficulties which the failure of the Italian subvention precipitated for the D.G.O.S., I believe that the ensuing collaboration between Colonel O'Kelly and the Management Committee of the Society and myself in the years that followed has been fruitful. In the last few years especially many improvements have been evident – most notably, perhaps, in the preparation and performance of the chorus and in the general standards of production and staging. The quality of the casts for the operas has also been raised and here it is most satisfying to note that the number of excellent Irish artists in the casts increases with every Season.

I like to think also of another felicitous aspect of my association with the D.G.O.S. which is very precious to me. That is the bond of mutual esteem, affection, and friendship which has been forged over the years. I was greatly moved when in his speech from the Gaiety stage at the conclusion of the Winter Season in December last Bill O'Kelly declared "Annovazzi is by now almost an Irishman . . ."

Like myself many Italian and other foreign artists have built up here a circle of Irish friends and "fans". And so, when we come back to Dublin we return to the warmth of what is something very like a family atmosphere where the reciprocated friendliness and good nature of all concerned with what goes on backstage relaxes the inevitable work tensions and makes everybody's task so much more easy and congenial. The same warm hospitality extends to the social contacts with our Irish friends outside the theatre. All this we cherish because it is something quite unique and not to be encountered in any other opera house in the world, wherein relations between the people working in the theatre do not reach out beyond the strictly professional. Where else but in Dublin could it happen that, after her splendid performances here as Adriana Lecouvreur and Tosca, the celebrated soprano Magda Olivero should – as a compliment to her colleagues and the D.G.O.S. and just for the fun of it – appear unheralded on the Gaiety stage in the silent role of trainbearer to the Princess in a performance of "*Turandot*". In the same opera Attilio D'Orazi (a baritone very dear to the Dublin public) mimed the part of Putinpao the executioner, almost unrecognisable in his horrific make-up complete with headman's axe.

Then there was that "Bohème" which I conducted and was startled when the curtain rose on the Second Act to reveal none other than "The Colonel" himself and that very famous baritone Piero Cappuccilli – both in costume and seated together at a table in the Café Momus crowd scene! In a later "Bohème" the firewood which was to have heated the freezing studio of the four "Bohemians" was delivered in person by another famous baritone – Aldo Protti the Season's Rigoletto. The quartet of "Bohemians", Flaviano Labo, Attilio D'Orazi, Giovanni Gusmeroli and Alberto

Carusi had to withdraw momentarily into the wings to smother their amusement.

These are some of the human things which may help, at least in part, to explain the atmosphere in the Gaiety – the atmosphere, I repeat, of a family striving all together in dedicated labour which is both tireless and wonderful. Such things more than compensate for the headaches and trials which are inevitable in the restrictions of time, space and money against which the D.G.O.S. and those associated with it continue to battle heroically but with success. Long may that success endure!

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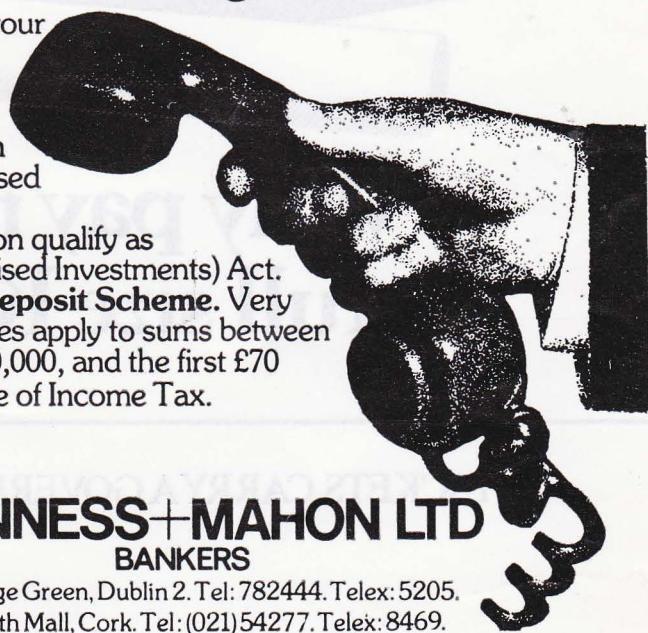
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Conductors

NAPOLEONE ANNOVAZZI ARTISTIC DIRECTOR

Though born a Florentine, completed his musical studies at Venice and Lyon, his conducting career at Riga in 1935 combining work in the fields of Symphonic and Opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the Orchestras of Lisbon and Madrid, and in the field of Opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla, In America he has directed Opera at Havana, Mexico and the City Centre, New York.

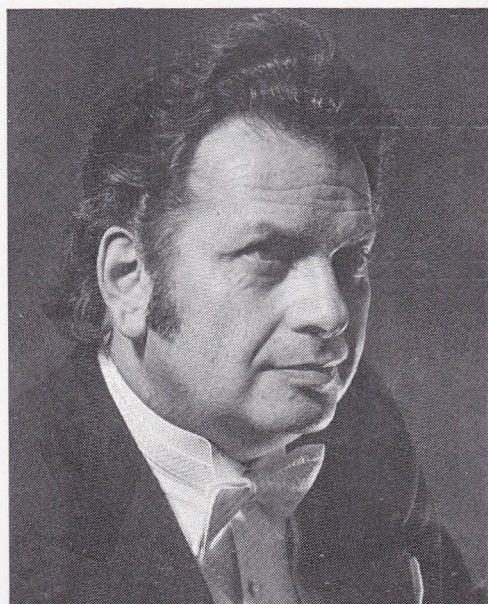


COLMAN PEARCE

In recent years COLMAN PEARCE has conducted successfully in Bulgaria, Hungary and Wales (BBC Welsh Symphony Orchestra) and will shortly undertake concerts in Germany and Hungary. In December 1977 Mr. Pearce was invited by the Dublin Grand Opera Society to conduct performances of "Lucia di Lammermoor" and these were so successful that he has been re-engaged to conduct "Rigoletto".

In January, 1978 COLMAN PEARCE took up the position of CO-PRINCIPAL CONDUCTOR of the RTE Symphony Orchestra.

His engagements in 1978 will include visits to GERMANY, BRITAIN and HUNGARY.



ALBERT ROSEN (CONDUCTOR)

Was born in Vienna and after studies at Musikakademien in Vienna and Prague became conductor at the Prague Opera and, subsequently first conductor at the Smetana Theatre in the same City. He has also appeared as guest conductor of the Prague Symphony and Radio Symphony Orchestras. From 1956 to 1968 he conducted at the Wexford Opera Festival. In 1969 he was appointed conductor at the RTE Symphony Orchestra. Mr. Rosen's direction of the D.G.O.S. productions of Beethoven's Fidelio at the Gaiety and of Janacek's Jenufa were among the highlights of Operatic experience in Dublin.

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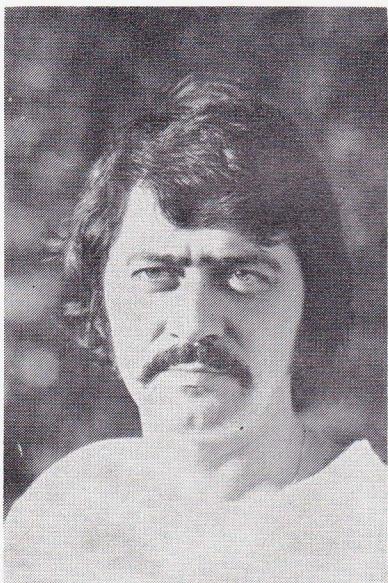
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Producers

ANNE MAKOWER

"Rigoletto" is Anne Makower's second production for the D.G.O.S. In 1965 she produced "La Boheme". Other operas that she has produced have spanned the centuries, from Monteverdi's "Orfeo" in Christchurch Cathedral in 1974 to James Wilson's "Hunting of the Snark" in Mount Temple School in that same year and Britten's "Noye's Fludde" in St. Patrick's Cathedral in 1976, with a sprinkling of the 17th, 18th and 19th century operas in between. She also produced RTE's only commissioned television opera, "Patrick" by A. J. Potter.



DARIO MICHELI

Producer & Designer is a young man of rising repute who will share the production of the Operas this Season for which he has come to Dublin for the third time. He has already produced Opera in numerous Italian theatres and at the Opera House of Cairo.



ROCCO SPATARO (Producer & Designer)

Having originally studied singing and decided it was not for him, Spataro turned to production as a student of the Academy of Dramatic Art in Rome. After working for a time on films and in the prose theatre, he returned to his earlier love - Opera, and received his first assignment as an Opera Producer at the Annual Opera Season in the City of Lecce in 1971. His initial success there was such that other offers followed. His work has since become well known in Italy where he has worked in many theatres including the Rome Opera.



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Grand Opera Society
for a successful
season**



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PATRICK MacCLELLAN — STAGE DIRECTOR

Grand Opera is a precise art and selecting authentic props is of paramount importance in securing a successful performance.

The man responsible for securing these props and the general stage management of each of our productions is Patrick MacClellan.

Patrick, a Scotsman, came to Ireland with the Universal Opera Company in 1936 and afterwards stage managed Opera in Cork, Limerick, Galway and Belfast.

He did not get involved with the D.G.O.S. until the Spring Season of 1952 and he returned for the Winter Season of 1954 and 1955.

Patrick did not return to Dublin until 1962 when he was engaged as liaison between the Producer and the Theatre Stage Management. There was a language problem and Patrick came to the rescue when he conducted conversations through the medium of French as Maestro Frigerio did not speak any English. At the time the various Operas were staged managed by the Chorus master who combined both duties with commendable versatility. It was during the performance of Suor Angelica in the Spring of 1962 that Patrick was entrusted with the position of Stage Manager.

Constant searching in Antique Shops and other period furniture emporiums is Partick's business before the Opera Season. Everything has to be absolutely right and all props have to be kept safely for their owners' return.

We hope that Patrick has enjoyed coming to our Opera Seasons and we look forward to seeing more of him in the future.

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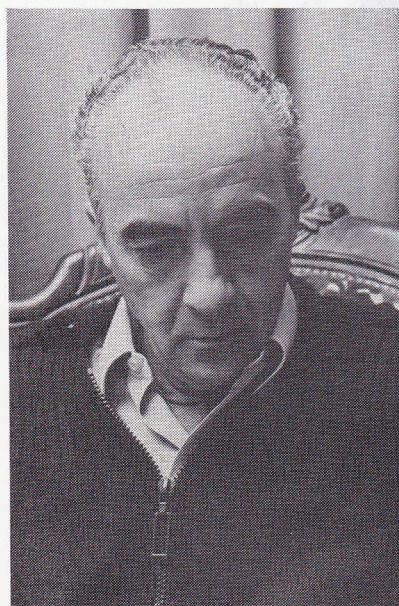
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Chorus Masters



JOHN BRADY (Chorusmaster)

received his Diploma at the College of Music, Dublin. He originally joined the D.G.O.S. as a tenor chorus member. Since 1965 he has assisted as Chorusmaster in preparing the chorus for the International Seasons – a polyglot task which has involved for him rehearsal of the chorus in the original languages of the many Operas presented in that period viz French, Italian, German, Russian and Czech.



FRANCESCO PRESTIA

Benede graduating in pianoforte composition and choral music. Francesco Prestia also took a University Degree in Law, for fourteen years he was Chorusmaster at the prestigious Opera House of Florence – the Teatro Comunale.

Subsequently he filled the same role at Treviso, Turin, Caracas and at the San Francisco Opera House. Currently he is a professor at the Turin Conservatory of Music.

The Society acknowledge their thanks to Roberto Benaglio of La Scala, Milan, for his guidance and assistance in preparing the operas for the current season.



Just ask any TOYOTA owner

Artists



MARIA CLAUZOVA (Soprano) is a native of Prague. She received her musical training at the Prague Conservatory and made her debut at the State Opera in the same city. She has recently sung with success in Opera in Italy. She comes to Dublin for the third time. She sang the part of Elizabeth in last year's performance of Tannhauser. She will sing the title role in La Figlia Del Reggimento and three performances of Liù in Turandot this season.



ANGELA FEENEY. Born in Belfast – Studied singing with Veronica Dunne at the Dublin College of Music. Has won many awards at Music Festivals in the North and South of Ireland, performed on radio and television for both R.T.E. and B.B.C. In 1976 was the youngest semi-finalist at the International Singing Competition at s-Hertogenbosch, Holland after which she was invited to join the Brussels Studio Opera Company. As Cherubino, in the Marriage of Figaro, she made her Operatic debut with Irish National Opera (24 performances to date) and makes her debut with D.G.O.S. as Maddelena and has been invited by Wexford Opera Festival to play Rosalia in Tiefland. Since giving up her job (Personal Secretary) two years ago she has now 6 Operatic roles (will perform The Barber of Seville and Così fan tutti in April and June), 3 oratorios and will sing Verdi's Requiem in Newbury, England on 6th May. She has been invited by Ken Neate to study at the Richard Strauss Konservatorium in Munich and will leave in September, on a two year scholarship.



RUTH MAHER (Mezzo Soprano). Born in Dublin and spent her early life in Cork. Returned to Dublin to join R.T.E. Singers. After further studies in London joined Sadlers Wells Opera in 1963 singing a number of mezzo roles over the next five years. Since her return to Dublin in 1968 she has sung extensively as soloist with both R.T.E. Orchestras and also with the Ulster Orchestra and the Irish Chamber Orchestra. She has sung many important roles with the D.G.O.S. with great success and has also sung with Wexford Festival Opera and Irish National Opera. This Season she sings Zulma in L'Italiana in Algeri and Marquise de Birkenfeld in La Figlia Del Reggimento.



LORRAINE MARENZI JONES (Soprano). Born in New Zealand. Had early career in films and television before studying singing at the Trinity College of Music in London. She was awarded a major County Scholarship by the London County Council which enabled her to study in Italy with Achille Braschi after which she went to New York to study with Francesco Baselice.

In 1972 she was awarded her first contract to sing leading roles with the Israel National Opera. Since returning from Israel she has sung concerts and Operatic performances in Italy, Canada, the U.S.A., New Zealand and Ireland.

She is currently under contract to the Teatro dell'Opera in Rome where she is resident, and she has sung the title role in "Thais" by Massenet this year. Amongst her recent successful engagements are a series of concerts with the Accademia di Santa Cecilia in Rome. She has sung Marguerite in Faust in 1976 in Dublin.

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Artists



HELGA MÜLLER. This German Mezzo Soprano comes to Dublin for the first time after a recent successful season at La Scala, Milan. Miss Muller's performances have been acclaimed throughout the world, especially in the role of "Isabella" in "L'Italiani in Algeri" which she sings with the D.G.O.S. After Dublin she sings in Barcelona and Monte Carlo.



TERRY REID (Soprano). Born in Donegal and now residing in Rome. Terry began her musical studies in the Royal Irish Academy, Dublin and is a graduate of St. Cecilia Conservatory of Music, Rome and now studies with Maestro Annovazzi. She has sung in various European countries and broadcasting for Radio Telefis Eireann, BBC 1, and Italian Radio. Terry is enjoying much success in Italy since her return last year and has future engagements in Italy and Europe. Has had varied and very valuable experience with the D.G.O.S. who has played an important role in the formation of this young artist. She returns to Dublin to sing "Gilda" in Rigoletto.



NADIA SAVOVA. After successful seasons in Eastern Europe, Miss Savova is now based in Milan. She is recognised as one of the leading dramatic Verdi Sopranos in Italy and is constantly sought by the leading Opera Houses in Europe. This is her first visit to Ireland where she sings the role of "Donna Elvira" in "Ernani".

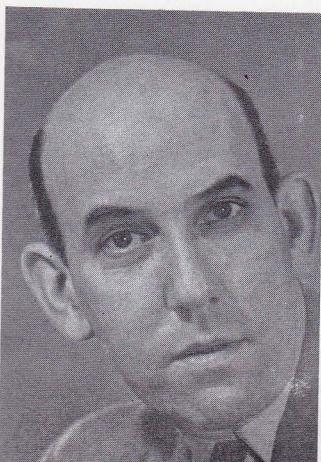


KAZUE SHIMADA. Received her musical training at the "University of Arts" in Tokio and graduated in 1972 when she transferred to the Academy of Santa Cecilia in Rome. Miss Shimada won first prize in the "Voice of Verdi" Competition in Busseto in 1976. She made her operatic debut with Monserrat Cabelle in Barcelona in 1975. In 1976 she sang the role of "Turandot" in Sao Paolo Brazil and has since appeared in that role in the leading Italian Opera House. This is her first visit to Ireland.

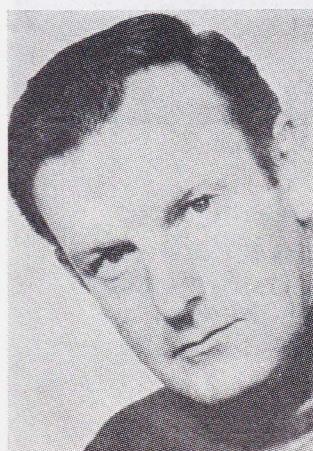
Artists



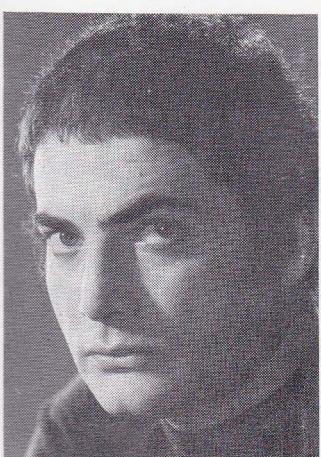
UGO BENELLI (Tenor) received his musical training at the finishing school for young singers at the Scala, since his public career began some fifteen years ago he has become a regular visitor at all the important Opera Houses of Europe including Covent Garden, The Vienna and Munich State Operas and the Bolshoi Theatre as well as at the principal European Musical Festivals. He has also sung widely in North and South America and in televised Opera. Benelli makes a welcome return to Dublin to sing Tonio in *La Figlia Del Reggimento*. After Dublin he shall sing twelve performances of "Barber" in Turin Teatro Regio, and soon after "Cenerentola" in Genoa. This production will go on tour in U.S.S.R. Leningrad Odessa etc. Two new records have been recently published, Rossini's "Elisabetta Regina D'Inghilterra" with Cabelle and Nino Rotas 11 Capella Di Paglia di Firenze respectively by Philips and R.C.A.



BRENDAN CAVANAGH (Tenor) has sung over the years with distinction in a great many of the Society's productions and as tenor soloist in *Messiah*, Rossini's *Stabat Mater*, Verdi's *Requiem*. He has taken principal tenor roles with Our Lady's Choral Society and Glasnevin Musical Society. One of the most musically and versatile of Irish singers.



PETER McBRIEN (Baritone) is a member of the R.T.E. singers with whom he has participated in several European tours. Has sung the following roles with the Irish National Opera – Schaunard in *La Boheme*, The Don in *Don Giovanni*, Figaro in *The Barber of Seville* and Dandini in Rossini's *La Cenerentola*. Has appeared in Oratorio and concert recitals throughout Ireland and is a regular broadcaster on R.T.E.



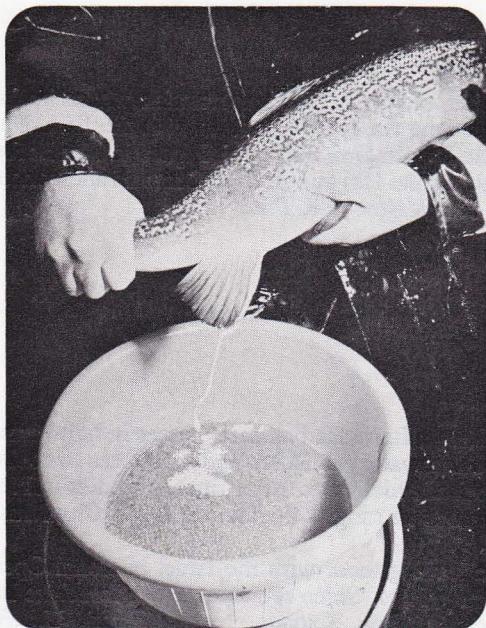
ANGELO MARENZI (Tenor). Born in Rome, Italy. Had an early career in light music and films before studying in the G. Verdi Conservatory in Milan and the Opera School of the Massimo Theatre in Palermo where he made his debut. After further studies in New York U.S.A. where amongst other engagements he sang at the famous Radio City Music Hall.

Angelo Marenzi won his first contract as a leading tenor with the Israel National Opera Company where he sang many major leading roles. Since returning from Israel he has sung concerts and Operatic performances in Italy, Canada, New Zealand, U.S.A., Ireland, Holland and Germany. Angelo Marenzi sang Otello in Dublin in 1976 which was a memorable performance. Before coming to Dublin he was engaged in the Stadt Theatre Bonn for a series of twenty two performances of "Aida" (Radames)

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Artists



FRANCO BONANOME (Tenor). Already well known to D.G.O.S. audiences he returns to Dublin for Rigoletto and L'Italiana in Algeri. This young Roman tenor has sung extensively in Italy including Rome Opera, San Carlo of Naples, Caracalla and abroad in Zurich, Barcelona, South Africa, and France. Prior to his return to Dublin for this coming Season Bonanome makes his debut with the Vienna State Opera in Traviata. Bonanome studies in Rome under the guidance of Maestro Annovazzi.



MICHELE BUENZA (Tenor) is one of those most valuable and essential elements in any Opera Season - a "comprimario" or an artist who specializes in secondary though very important roles. He covers a vast repertoire and has sung in most of the important Opera Houses of Italy, France, Germany and Holland. This is his second appearance with the Dublin Grand Opera Society.

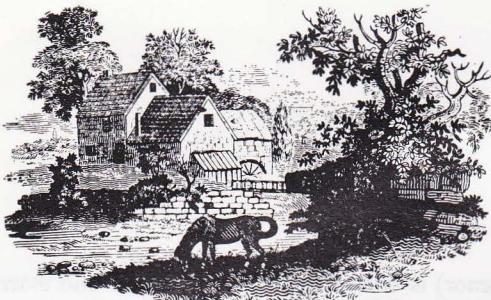


SEAN MITTEN (Bass) has done much concert work and sung principal roles in musical comedy and light opera with the leading Irish organizations i.e. The Rathmines and Rathgar, The Wexford Light Opera Society also The Wexford Festival. Has sung also in The Wexford Festival Production of "The Merry Wives of Windsor". Sean Mitten has appeared with Our Lady's Choral Society in Brussels. This is his fifth season with the D.G.O.S.

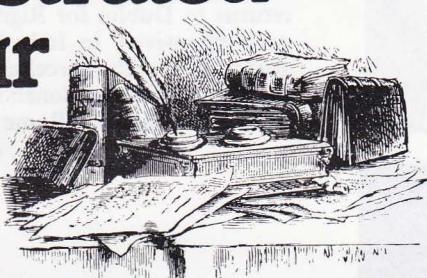


FRANK O'BRIEN (Baritone). This is his first appearance with D.G.O.S. Many major Feis Ceoil awards including Baritone Solo Gold Medal, Joseph O'Mara Cup for Operatic Solo, Lieder Rose Bowl. Has done much concert work. Principal roles with Rathmines & Rathgar and other leading Societies. Successfully fulfilled engagements as soloist in Oratorio throughout the country. Performances in College opera include the title role in Don Giovanni and Gugliero in Così van Tutte. Has broadcast on R.T.E. Radio & Television.

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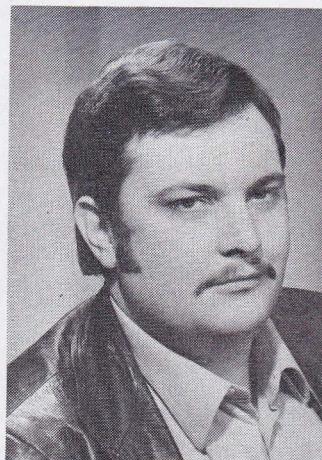
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Artists



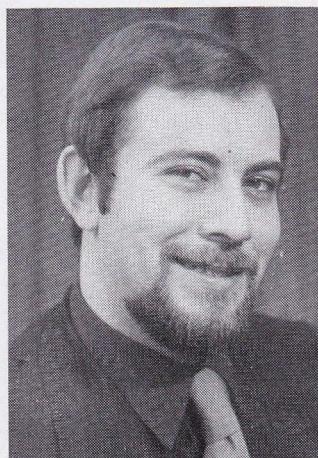
FRANCO PUGLIESE (Bass) is another who was launched on his career through success at the Spoleto competition and that of the Teatro Nuovo of Milan, since when he has sung a very wide variety of parts in Italy at the Scala and the Opera Houses of Rome, Naples and Venice to mention but a few. His international engagements brought him to the Metropolitan and many of the more prestigious Opera Centres in Europe. He is on his second visit to Dublin.



ANTONIO SALVADORI (Baritone) who is new to Irish audiences is considered to be one of the most promising of the rising generation of young singers to have made their mark in Italy during the last couple of years. His voice is the typical "Verdian Baritone" and he will sing the roles of Rigoletto and Don Carlo in Ernani. He has been heard with favour in Italian Opera Theatres such as Turin, Genoa, Bergamo, Brescia and Padua. His performance as NABUCCO was outstanding last Spring.



SALVATORE SASSU (Baritone) is a native of Sardinia. Studied at the Conservatorio Rossini of Pesaro and competed successfully at the competitions for aspirant Opera singers at Palermo and Spoleto, after a two year finishing course at the Rome Opera made his debut at Spoleto in 1971. Engaged in 1973 for the annual official Operas Seasons at Piacenza and Cremona. This is the popular baritone's seventh visit to Dublin when he will sing in Turandot, L'Italiana in Algeri and La Figlia Del Reggimento.



AURIO TOMICICH (Bass). After being successful for four years running in the Italian National Singing competition, Tomicich made his opera stage debut in "Simon Boccanegra" at Spoleto in 1973, since then he has been continuously on the ascent in the Opera Houses of Italy and has been applauded for his performances in 1977/78 in Mercadante's "BRAVO" at the Rome Opera to which he returns shortly for a leading role in Stravinsky's "Oedipus Rex". After a successful debut in Canada he comes to Dublin again where he has been a "hit" with audiences in every season in which he has sung. This year we will hear him in "Rigoletto", Ernani and in L'Italiana in Algeri.

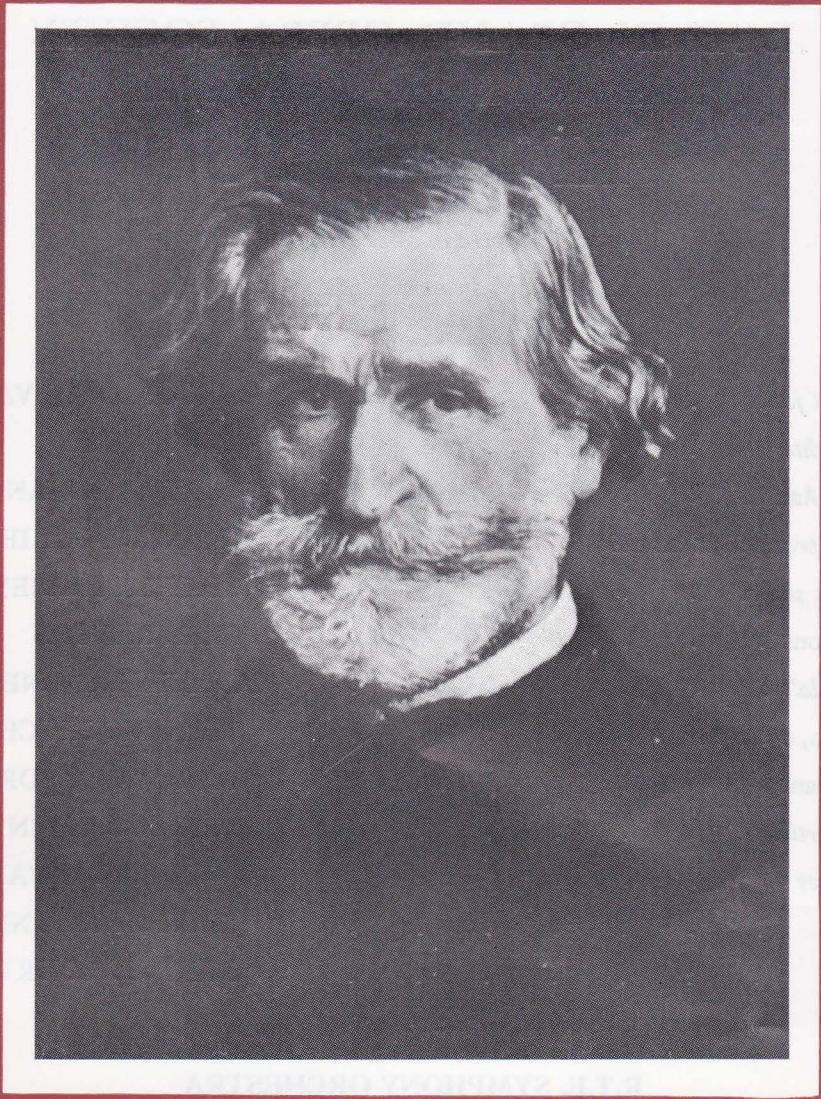
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GIUSEPPE VERDI
(1813 – 1901)

Born Sunday 10th October 1813 in the village of Le Roncole near Busseto in the Duchy of Parma.

Only son of Carlo Giuseppe and his wife Luigia. His sister Giuseppa was mentally retarded and died at the age of seventeen. He received his musical education from Ferdinando Provesi, organist and music director at Busseto Church. Antonio Baretti sponsored private tuition for him in Milan after the Conservatory there rejected his application.

He married Margherita Baretti in May 4th 1836 – 2 children – Virginia born March 1837 – died August 1838. Icilio-Romano born 11th July 1838 – died 22nd October 1839. Wife died 18th June 1840.

After a twelve year relationship he married Giuseppina Strepponi on the 29th April 1859. She died on the 14th November 1897.

Giuseppe Verdi died in the Grand Hotel, Milan on the 27th January 1901 at 3 a.m. Amongst his works he wrote 26 original Operas – six Major Revisions; Requiem dedicated to Manzoni, String Quartet, I Pezzi Sacri, songs and miscellaneous works.

DUBLIN
March 27, 29, 31
April 8

DUBLIN GRAND OPERA SOCIETY

Present their 22nd Production of Giuseppe Verdi

RIGOLETTO

Opera in three Acts

Libretto by Francesco Maria Piave

CAST

Rigoletto, court jester	.	.	.	.	.	.	ANTONIO SALVADORI
Gilda, his daughter	.	.	.	.	.	.	TERRY REID
The Duke of Mantua	.	.	.	.	.	.	FRANCO BONANOME
Sparafucile, a professional assassin	.	.	.	.	.	.	FRANCO PUGLIESE
Maddalena, his sister	.	.	.	.	.	.	ANGELA FEENEY
Count Monterone	.	.	.	.	.	.	SEAN MITTEN
Giovanna, Gilda's duenna	.	.	.	.	.	.	DYMPNA CARNEY
Count Ceprano, a courtier	.	.	.	.	.	.	LUCIANO PECCHIA
Countess Ceprano	.	.	.	.	.	.	MONICA CONDRON
Marullo, a courtier	.	.	.	.	.	.	FRANK O'BRIEN
Borza, a courtier	.	.	.	.	.	.	BRENDAN CAVANAGH
Page	SHEILA MOLONEY
Usher	RANDAL COURTNEY

Nobles, Courtiers, Ladies, Pages.

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Producer : ANNE MAKOWER

Designer : MERVYN ROWE

Scenery : Built at Gaiety Theatre Workshop

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Synopsis of Scenes

Mantua in the 16th century

Act I

Scene 1 : The Grand Hall of the Duke's Palace in Mantua

Scene 2 : A Blind Alley. On the left is the courtyard of Rigoletto's House.

Act II

A Room in the Duke's Palace

Act III

Sparafucile's Inn on the Banks of the River Mincio

Rigoletto was first performed at Teatro La Fenice, Venice, on 11th March, 1851.

GIUSEPPE VERDI

(1813-1901)

To the world at large Verdi's reputation as the foremost composer of Italian opera rests assured upon the enduring appeal of three successive works. *Rigoletto* was first heard in 1851, *Trovatore* and *Traviata* in 1853. They have withstood all passing fashions of taste, and survived much slantedly misguided criticisms. To this day they must be included in any repertory that is to be representative of the nineteenth century. Verdi's previous fifteen operas hardly prepare us for the assurance and mastery of these three scores. They share in common a vivid dramatic flair, a concentration on the essence of each scene, so that each new incident has been pruned of every superfluous phrase or gesture. They abound in gloriously memorable melodies. Taken together the breadth and vision of Verdi's artistic imagination becomes a living reality in these works.

Rigoletto was commissioned in March 1850 by the Fenice Theatre in Venice for presentation in the following Lent. Piave was the librettist. After much deliberation a play of Victor Hugo 'Le Roi s'amuse' provided the plot and inspiration. The play had provoked a scandal in Paris, in 1832 and was withdrawn after a single performance. Hugo portrayed a corrupt Court (that of Francis I in the play), and allotted the jester Triboulet, physically, mentally and morally deformed, the dominating role. He hates the King and all the members of the Court; he encourages their vicious habits and plays one faction against another.

Victor Hugo provided his drama with a Preface which is a spirited defence of his belief that great theatre should be as capable of inspiring an audience as powerfully by presenting repellent evil rather than by always extolling the noble and sublime. Triboulet (*Rigoletto*) the instigator and leader of the Court's debaucheries is to be considered a truly heroic figure

in that his moral failings are transcended and redeemed by his love and devotion for his daughter.

Hugo's play rather skirts the artistic problem posed here, and falls back on rhodomontade, melodramatic posturing and prancing. Verdi, however, was completely entranced by the novel hero, and almost succeeds in proving Hugo's thesis. He wrote to many friends that here he had a drama full of vitality, variety and pathos. A ruling passion was always to trigger and spur Verdi's imagination. His music, at times persuasive, beguiling, seductive, sinister and imperious does bring *Rigoletto* so vividly to life, while helping to conceal the harsher realities of the plot, which had to be somewhat telescoped by the librettist. Incredibly, the amazing score was completed in forty days.

The difficulties Piave and Verdi had with the censor over *Ernani* were trivial compared with the series of objections the new opera provoked. So many adjustments, transpositions and erasures were demanded, it is quite remarkable the libretto maintains such a high degree of coherence. Verdi frequently protested against Piave's pliability, but in the event, the basic situations of plot were retained, while all the characters were re-named.

Its first performance was successful, Verdi astutely having kept back 'La Donna e Mobile' and its recurrences until the final rehearsal. Within two years it was known all over Italy. In 1857 it reached Paris and was given over 100 performances in its first season. One readily sympathises with Hugo's angry resentment, since his play was banned after a single performance. He eventually was persuaded to attend the opera, and he generously conceded it was most impressive. After the celebrated Quartet he said 'If I could only make four characters in my plays speak at the same time and have the audience grasp the words and sentiments, I would obtain the very same effect'.

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RIGOLETTO

SYNOPSIS

SCENE I—ACT I

After a short orchestral prelude the curtain rises on a ball in the ducal palace. The dissolute Duke of Mantua (Tenor) enters telling a courier, Borza (Tenor) of his latest infatuation—this time with an unknown girl whom he has noticed in church every feast day. Just now, however, he is openly flirtatious with the Countess Ceprano (Mezzo-soprano) to the obvious annoyance of her husband. In the flippant aria *Questa o quella* ("This one or that one") the Duke declares that all women are fair game to him if only they are pretty. Ceprano (Bass) is taunted by Rigoletto, (Baritone), the Court jester, a hunchback, whose privileged gibes all the courtiers must endure. Cynically Rigoletto suggests to the Duke that the affair with the Countess would be furthered if the husband were made away with. Rigoletto wanders off and Marullo (Baritone) amuses the others with the story that the buffoon has an innamorata! In this they see a chance of revenge on their tormentor. Now Monterone (Baritone) forces his way in to denounce the Duke, whose latest victim was the old man's daughter. He too is cruelly mocked by Rigoletto, but before being hurried away the old man launches a father's curse on the hunchback, who is left cringing in superstitious fear.

SCENE 2

The double setting shows a street and, opening off it, the courtyard of Rigoletto's house wherein his treasured daughter Gilda (Soprano) is kept in strict seclusion. Rigoletto enters still brooding on Monterone's curse which haunts his mind. He is thinking of the daughter whom the courtiers think to be his mistress. A sinister figure emerges from the shadows. It is Sparafucile (Bass), a professional assassin. To Sparafucile's offer of services at a reasonable fee Rigoletto replies he has no present need of them. Alone, in the splendid aria *Pari siamo*, his jesting thrown aside, Rigoletto reflects bitterly on his deformity and the ignominy of his employment in the Duke's household. A very moving duet ensues between Gilda and himself in which memories of her dead mother are recalled. But the Duke has discovered Gilda's dwelling to which he now gains entry while Rigoletto is still in the house by bribing Giovanna (Mezzo-soprano), Gilda's duenna. He remains con-

cealed in the courtyard. As he leaves, Rigoletto cautions Giovanna once more to guard his treasured Gilda well. When he is gone, the Duke emerges to tell Gilda that he is Gaultier Maldé, the supposed student whom she has often noticed in the church. A love duet follows, *E il sol dell'anima*. The Duke departs and in the coloratura aria *Caro nome* the young girl muses on her first love. Outside, the courtiers are gathering for the abduction that Ceprano has planned for his revenge. By means of a trick, Rigoletto, blindfolded, is involved in the escapade, not suspecting its purpose. When he discovers the outrage he recalls Monterone's curse and the curtain falls to his anguished cry *La maledizione!*

ACT II

In the romance *Parmi veder le lagrime* the Duke laments the disappearance of Gilda. The courtiers, however, come to tell him of the trick played on Rigoletto and that Gilda is already in the palace. After the Duke's exit, in search of Gilda, Rigoletto distractedly searching for his daughter suspecting her to be with the Duke. His appeals to the courtiers are received with jeers until they realise the girl they have abducted is not his mistress but his daughter. When the distraught Gilda rushes in Rigoletto, suddenly invested with great dignity, inveighs against the baseness of these courtiers and furiously orders them from his presence, *Cortegiani vil razza dannata*. Intimidated by the change in Rigoletto, the courtiers go and Rigoletto hears from his daughter the story of her abduction. The Act concludes in a blazing duet, *Si Vendetta*, Rigoletto vowing vengeance on the Duke while Gilda, fearful for her lover, seeks to soften his anger.

ACT III

Another double scene; Sparafucile's lonely inn and beside it the banks of the river, Mincio. The Duke has found another charmer, Maddalena (Mezzo-soprano), the sister of Sparafucile. Rigoletto has brought Gilda to witness for herself her lover's perfidy. Disguised this time as a soldier, the Duke is drinking and gambling. Debonairly he sings of the fickleness of women, *La donna è mobile*. This aria leads into the great quartet, *Bella Figlia Dell'amore*. At its conclusion Rigoletto,

sending Gilda away, summons Sparafucile and hires him to murder the stranger in the inn, the body to be delivered to himself in a sack. A storm comes up. The Duke decides to remain overnight at the inn. Maddalena who has fallen for the young man's charm, endeavours to dissuade her brother, suggesting that if he substituted another victim he might still claim the reward. Gilda has stolen back and overhearing the conversation of the pair, resolves to save her lover by exchanging her own life for his. Thus it is she who becomes the victim

and it is her body, enclosed in the sack, that is delivered to her father, Rigoletto. His vengeance satisfied, as he thinks, is about to consign his burden to the river when the voice of the Duke reaches him in a reprise of *La donna è mobile*. He tears open the sack and the dying Gilda is revealed to him. With her last breath she begs forgiveness for her lover and herself. The opera ends with the crashing chords of the curse—*La maledizione*—which has exacted the full penalty.

DUBLIN

April 3, 6, 11, 15

CORK

April 19, 22

DUBLIN GRAND OPERA SOCIETY

Presents their 2nd production of Giuseppe Verdi

ERNANI

Opera in four Acts

Libretto by Francesco Maria Piave

CAST

Ernani, a bandit chief (<i>Don Juan of Aragon</i>)	ANGELO MARENZI
Donna Elvira, niece and betrothed of Silva	NADIA SAVOVA
Don Carlo (Charles I, King of Spain; Charles V, Holy Roman Emperor)	ANTONIO SALVADORI
Don Ruy Gomez de Silva, a grandee of Spain	AURIO TOMICICH
Don Riccardo, an esquire of the King	BRENDAN CAVANAGH
Iago, a squire of Silva	PETER McBRIEN
Giovanna, Elvira's nurse	DYMPNA CARNEY
Bandits, knights and retainers, courtiers, electors, pages, and ladies-in-waiting	

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer : ROCCO SPATARO

Designer : DARIO MICHELI

Scenery : Built in Dublin

Costumes : CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

Spain in the Early 16th Century

Act I

Scene 1 : A Mountain Retreat in Aragon

Scene 2 : Hall in the Castle

Act II

A magnificent Hall in the Castle

Act III

Charlemagne's Tomb at Aix-La-Chapelle

Act IV

A Terrace of Don Juan's Palace in Aragon

Ernani was first performed at Teatro La Fenice, Venice, on 9th March 1844.

ERNANI

Verdi's operatic career began and ended at La Scala, Milan. He was only twenty-six when his first opera *Oberto* was staged. His third opera, *Nabucco*, dating from 1842, proclaimed to all that here was a youthful composer with a flair and special genius to respond to the historical aspirations of his era; here was someone who spoke to his contemporaries with an urgency which could not be found in Bellini and Donizetti.

Verdi was invited to open the Venice season of 1844 with '*I Lombardi*', and an added inducement was the premiere of an entirely new opera the following month. He first thought of Shakespeare and *King Lear*. The title role would demand a majestic Bass, which the Fenice company simply did not possess, so he looked further afield. The towering theatrical genius of the 1830's and 40's was Victor Hugo, whose work is so little read and understood today. His *Ernani* had first appeared in Paris in 1830 and had been tumultuously acclaimed. It was a grand historical drama full of excitement, hysteria and extravagant attitudes. The Director of La Fenice proposed the subject, Verdi himself drafted an outline of the libretto, which was then decked in verse by Francesco Maria Piave, the foremost Venetian librettist of the day.

There were multiple complications with the Austrian censor, and furthermore the prima donna Sophie Loewe was horrified to learn that Verdi proposed to end the opera, not with a grand scena for her, but with a trio – a most unconventional approach at the time.

Although Hugo's drama was handled most efficiently by Piave, closely following the plot's development, his libretto by its deliberate compression does little to help the audience to understand what transpires in the

drama between successive scenes. It must be said Piave skilfully paraphrases many of Hugo's verses, but his ear would appear to miss the bitter humour and irony that is so prevalent in Hugo's drama.

There are many musical points to relish. There is no overture, but a brief prelude has a horn motif that is to summon Ernani to his doom at the end. Elvira's cavatina in the second scene deploys decorative fioritura that is both meaningful and exciting. The ensemble, where Carlo is recognised as King, builds up quite splendidly.

In Act II, after the opening chorus, we have an extended trio that covers a great deal of action, and encloses a lone duet which reveals Verdi as a master of the grand design. It is significant, when we bear in mind the later Verdi operas, that the Act ends with an energetic duet for Silva and Elvira.

In Act III Carlos' aria is accompanied by a repetitive figure on solo cello. The conspirators' scene is particularly gripping. The finale has a gem of a trio, one of Verdi's most felicitous inventions to date.

The fourth Act is very short but it leads to the most resplendent trio of the evening, which ranks among the most beautiful, passionate most rapturous achievement in all Verdi's music.

The modern listener will be most immediately impressed by the profusion of beautiful and gloriously singable melodies, as well as by the rich glowing colours of Verdi's orchestration. While suggesting future developments, it contains its own inner vitality to compel our attention. It justly claims a high rank among the less familiar Verdi operas.

ERNANI

SYNOPSIS

ACT I

Scene I. After a short prelude the curtain rises on the mountain stronghold near Aragon of Ernani (Tenor), the assumed name of Don Juan of Aragon. As an unsuccessful rebel and pretender to the throne of Spain now occupied by Charles I he has been outlawed. Ernani confides to his comrades in exile that his betrothed, Elvira, daughter of a noble Spanish family, is to be wedded unwillingly tomorrow to her elderly uncle Don Ruy Gomez de Silva, a Grandee of Spain. He sings her praises in the air, *Come rugiada al cespote*—("Like the dew on the leaves") and asks his comrades to aid him in his plan to abduct her.

Scene II. Elvira's apartment in Silva's castle. Elvira (Soprano) has been meeting Ernani secretly. In the famous aria *Ernani, involami* Elvira reveals her revulsion to this marriage and longs to be rescued from it by Ernani. This aria ends in a brilliant cadenza. But Elvira has even a third suitor who, in disguise, now gains access to the apartment with the aid of Elvira's maid. He is none other than the King, Don Carlo (Baritone) himself. She rejects his advances and at the dramatic moment when Carlo threatens to carry Elvira off and she has snatched a dagger to defend herself Ernani appears from a secret door. He is recognised by the King. Between them there exists an ancient feud since Carlo had killed Ernani's father. As Ernani is challenging his rival, Silva (Bass) bursts in. Finding the two men with his bride-to-be Silva rages at the offence to his Spanish pride and honour, challenging both of them to combat, Aria—*Infelice, e tuo credevi*. At this point, however, Iago (Baritone), Silva's Squire, enters with the royal esquire, Don Riccardo (Tenor) who reveals to Silva the presence of the King. The latter proves magnanimous and permits the still revengeful Ernani to escape from his present predicament. This royal act of indulgence also saves Ernani for the time being from Silva's anger. The Act ends in an exciting ensemble.

ACT II

In a room in Silva's castle the following day just before the wedding of Silva and Elvira is to take place. Ernani enters in the guise of a pilgrim asking for sanctuary. Still a rebel, his cause has been lost, his followers dispersed and he himself is hunted by the King's soldiers. Furious at seeing Elvira in her wedding robes, Ernani casts off his pilgrim garb. Silva, however, bound by the rigid Castilian laws of sanctuary which render his guest inviolable, goes out to take measures to protect Ernani from his pursuers. Returning he finds the lovers embracing. Even as he rushes at the pair, dagger in hand, Iago announces that the King and his men have reached the castle gates. Still honouring his obligations to his guest, Silva withstands the demands of the King and hides Ernani even when Carlo causes Elvira to be carried off as a hostage. Under this common wrong Silva and Ernani make a temporary pact of vengeance against the King who by his abduction of Elvira is now the enemy of both. The terms of the pact are that once vengeance has been had against the King, the account between Silva and Ernani will still remain to be settled. So that Silva's honour may be satisfied, Ernani swears to surrender himself whenever Silva shall sound the horn which Ernani proffers him as a pledge. A stirring "vendetta duet" concludes the Act.

ACT III

The scene shifts to the Cathedral of Aix-la-Chapelle where the electors are meeting to decide whether Carlo V should succeed as Holy Roman Emperor. Carlo stands before the tomb of Charlemange in his Cathedral crypt. He has come here because he has learned that the crypt is to be the meeting place of a group of conspirators. From his hiding within the tomb itself he hopes to overhear the plot against him and to identify his enemies. In the principal

baritone solo of the opera *O! de verd'anni miei* Carlo soliloquises on his ambition to succeed the great Emperor Charlemange.

The conspirators draw lots and it falls to Ernani to make the attempt on the King's life though Silva disputes the honour. A conspiratorial chorus is interrupted by three cannon shots signalling Carlo's election. Carlo confronts his enemies then, opens the door of the crypt to admit the Electors who have come to offer him the imperial signia. Carlo orders the segregation of the conspirators—the nobles to die on the scaffold, the commoners to be put under arrest. Ernani comes forward from among the commoners to reveal himself as Don Juan of Aragon, Grandee of Spain, and as such to be numbered among the nobles condemned to die. Elvira arrives beseeching the King's mercy. Moved by her appeal and wishing to prove worthy of the virtues of his great predecessor, Carlo extends his clemency to all even yielding Elvira's hand in marriage to his former enemy Ernani.

The familiar chorus *O sommo Carlo* sung in praise of the new Emperor concludes the Act.

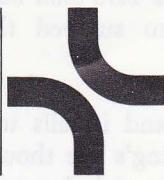
ACT IV

At Ernani's castle in Aragon. Ernani has made his peace with Carlo but his debt of honour to Silva, the implacable Grandee, is still unpaid.

The wedding feast of Ernani and Elvira is being celebrated but the masked figure of Silva moves amongst the guests. Left alone for a moment the bridal pair sing a brief love duet. Their happiness is soon shattered by the sound of a distant horn call. Ernani recognises that it is Silva reminding him of their pledge. Silva enters in inexorable pursuit of his revenge. He is deaf to Elvira's prayers and in the course of the famous trio, *Ferma crudele*, Silva offers Ernani the choice between poison and the dagger. Choosing the latter Ernani stabs himself to death. The curtain falls as Elvira swoons away leaving Silva to exult in the vindication of his honour.



THE ARTS COUNCIL.



The Arts Council supports opera in Ireland by grants towards production costs.

The Opera Advisory Committee to the Arts Council comprises the major opera promoting organisations and individuals distinguished in the field of opera.

On the recommendation of the Opera Advisory Committee, the Council is arranging an Opera Workshop for singers to take place in September of this year. Special classes over a three week period will include repertoire, ensemble, movement, characterisation and make-up. Courses will take place almost every day and singers wishing to apply should be aware that a considerable time commitment will be necessary. Applicants will be required to sing one aria from each of the following groups: (At least one aria must be sung in English)

1. An aria from a Mozart Opera.
2. An aria from a 19th Century opera including Puccini.
3. An aria from a 20th Century opera excluding Puccini.

Auditions will be held during May and application forms, which must be returned before 1st May, can be had from:

The Arts Council,
70 Merrion Square,
Dublin, 2.
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GIACOMO PUCCINI
(1858 – 1924)

Born 22nd December 1858 in Lucca at No. 30 Via Di Poggio. He was the fifth child of Michele and Albina. His four immediate paternal ancestors were Opera composers. Following his initial musical education at Lucca he won a subsidy to study at Milan where his teachers were Bazzini and Ponchielli. He eloped with Elvira Gemignani in 1884 and they were married following the death of her husband on the 3rd January 1904, they had one child Tonio who was born in 1886 and died 1946. His wife Elvira died in 1934.

Puccini died on the 29th November 1924 in a Brussels clinic of a heart attack following a series of operations for cancer of the throat.

He wrote twelve Operas, Three Major Revisions, Messa di Gloria, Requiem Mass, Other Religious Works and Choral Pieces. He also wrote Miscellaneous Orchestral Chamber and Organ Items and a small number of songs.

DUBLIN
March 28, 30
April 1, 4

CORK
April 17, 20

DUBLIN GRAND OPERA SOCIETY

Presents their 6th Production of Giacomo Puccini

TURANDOT

Opera in three Acts

Libretto by Giuseppe Adami and Renato Simoni

CAST

Princess Turandot	KAZUE SHIMADA
Calaf, <i>the Unknown Prince</i>	ANGELO MARENZI
Timur, <i>exiled King of Tartary, Calaf's father</i>	FRANCO PUGLIESE
Liu, <i>a slave girl</i>	MARIA CLAUSOVA (March 28, 30; April 1) LORRAINE MARENZI JONES (April 4, 17, 20)
Imperial Ministers:	
Ping: <i>The Grand Chancellor</i>	SALVATORE SASSU
Pang: <i>The General Purveyor</i>	MICHELE BUENZA
Pong: <i>Chief of the Imperial Kitchen</i>	BRENDAN CAVANAGH
Emperor Altoum	PATRICK BRENNAN
A Mandarin	PETER McBRIEN

Guards, Mandarins, Attendants, Judges, the Crowd, etc.

R.T.E. SYMPHONY ORCHESTRA
(By kind permission of the R.T.E. Authority)

Conductor: NAPOLEONE ANNOVAZZI

Producer: DARIO MICHELI

Designer: Scenery designed by Dario Micheli. Built and painted in Dublin.

Costumes: CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes
Peking in Legendary Times

Act I
The Walls of the Imperial City of Peking

Act II

Scene 1: A pavilion in the Imperial Palace
Scene 2: A Courtyard in the Palace

Act III

Scene 1: A garden outside Turandot's apartments
Scene 2: As in Act II Scene 2

Turandot was first performed at La Scala, Milan, on 25th April, 1926

TURANDOT

GIACOMO PUCCINI (1858 - 1924)

"Turandot", Puccini's last opera, was first produced at La Scala in April, 1926, Seventeen months after the composer died.

Anxious to find a new type of heroic subject and to explore new methods of musical treatment, Puccini had considered many subjects before settling on Schiller's adaptation of "Turandot", a tale of fabled China by the eighteenth century Venetian dramatist Carlo Gozzi. The librettists were Giuseppe Adami and Renato Simoni.

Puccini worked on "Turandot" between 1920 and 1924—intermittently at first, then feverishly in the end as though the premonition of death were already upon him. From the start he envisaged a great final love duet as the supreme moment of the opera—something surpassing all he had yet written. When he died the vocal and instrumental scores were complete up to the death of Liù which occurs more than half-way through the last Act. The duet and the conclusion of the opera existed only in outline, but

the composer Franco Alfano undertook, at the request of Toscanini and Ricordi, the task of completing the work, using the copious notes Puccini had left behind.

After the scene of the death of Liù at the first performance, Toscanini laid down his baton and turning to the audience said: "Qui finisce l'opera lasciata incompiuta dal Maestro, perché a questo punto il Maestro è morto"—"Here ends the opera left unfinished by the Master, for at this point the Master died." A slow curtain descended and there the first performance ended as an act of homage to the dead composer. At subsequent performances Alfano's concluding pages have been universally used.

The score of "Turandot" is richer and more colourful harmonically than Puccini's previous works. New also is the importance assigned to the chorus and the magnificence of the music he wrote for it.

The scene of "Turandot" is Peking *al tempo delle favole*—in fabled times.

SYNOPSIS

ACT I

The curtain rises on the ramparts and portion of the Imperial Palace of Peking where dwells the Princess Turandot, daughter of the Emperor of China. It is night. A mandarin recalls to the people the imperial decree—"Turandot the Pure will wed whomsoever, being of royal blood, shall answer her three riddles. The head of him who attempts the test and fails shall fall beneath the executioner's axe. The young Prince of Persia has failed and will die when the moon rises." This Prince is the latest of the long line of princes who have to woo the icy Turandot whose legendary beauty is famed in distant lands. All have been victims to her lust for vengeance (the reasons for which she herself will explain in Act II). As the crowd grows restive and excited at the prospect of another execution, an old man is knocked down in the mêlée and is in danger of being trampled underfoot. He is Timur (bass), the exiled King of Tartary, a fugitive in disguise, followed and tended only by the little slave-girl Liù, (soprano). He is rescued by a young man who, as chance would have it, is his own son, Calaf (tenor), also an exile and the Unknown

Prince (*Il Principe Ignoto*) of the opera. A joyful reunion takes place between the father and the son he had believed dead. Liù has long and secretly loved Calaf. When asked by him why she had followed and remained with his father, her simple reply is "Because one day in the Palace you did smile on me, my Lord" (*Perché un di, nella Reggia, m'hai sorriso*).

Meanwhile, as the grisly preparations for the execution proceed, the excitement of the crowds becomes feverish. But when the Prince of Persia actually appears they are suddenly moved to pity for his youth and beauty. Their cries to Turandot for mercy rise to a clamour which is stilled as the hieratic figure of the Princess appears for a brief moment at a loggia. Wordlessly she gives the sign to the headsman and withdraws from sight. Calaf is transfixed by her beauty. Then, like one possessed, he moves to strike the great gong which is the signal that he too will seek to win Turandot. The three Imperial Ministers, Ping (baritone), Pang and Pong (tenors)—fantastic *buffo* figures of *commedia dell'arte*—deride his infatuation and try to recall him to commonsense. Liù also supplicates him in the lovely aria, *Signore ascolta*. Calaf, unmoved, replies to her appeal in the aria *Non*

piangere, Liù, wherein he begs her to comfort his father, Timur, should he fail in the trial. Then eluding their grasp and, in a state of great exaltation, he strikes the gong that announces his candidature.

ACT II

The three Ministers cynically deplore the fallen state of China, corrupted by the blood lust of the tigress Turandot and her three riddles. From these reflections Ping turns to nostalgic repinings for his peaceful home beside the blue lake of Honan, Pong for his woods at Tsiang and Pang for his garden at Kiù. They day dream that at last she may desist from her cruel game and find true love but the noise of the crowd outside brings them back to the reality of another ceremony of riddles followed by the inevitable execution of the hapless suitor.

To the music of a superb march the scene changes to the courtyard of the Palace where the Court, the Ministers and the Mandarins, the Wise Men and the Priests, the guards and the people are assembled for the contest. Enthroned above all is the frail figure of the Emperor, the Son of Heaven. In an ancient quavering voice he tells of the oath he had rashly taken to humour Turandot's whim. He counsels Calaf to withdraw but in vain. In the silence that falls after the splendid choral salute to the Emperor the majestic figure of the Icy Princess appears for the first time in full view. Immobile, Turandot begins her long Narration *In Questa Reggia*. (This, lying so high in the voice, is amongst the most cruelly taxing of all soprano music.) Addressing Calaf she relates how "a thousand years ago" China was ravaged by a foreign invader. Her ancestress the gentle Princess Lu-O-Ling "was by a man like you, O Stranger, dragged into the dreadful night of exile where she perished. Her spirit dwells now in me, and I shall avenge her on the stranger princes who come here from every land to woo me. None of them shall have me!" After an unheeded warning to Calaf not to attempt the impossible Turandot propounds her first riddle—"What is the phantom that dies each day and every night is born again?" He answers promptly—"Hope" (*La Speranza*). The Wise Men consult their scrolls; the answer is correct.

A little shaken, Turandot proceeds to the second riddle. The reply again, correct, comes after a little delay—"The Blood" (*Il Sangue*). The crowd applauds.

Turandot's composure crumbles. Advancing menacingly until she is face to face with Calaf, she puts the third and fateful question—"What is it that is ice and yet sets you on fire?" A long pause. Calaf seems defeated, but at last the answer comes. It is—"Turandot!" The crowd is jubilant, but not Turandot, who

now tries to cheat and implores her Imperial father to spare his proud daughter the shame of being delivered like a slave to the stranger Prince. The Emperor, bound by his oath, rejects her plea. But Calaf chivalrously casts his victory at her feet. If Turandot before dawn can tell him his name, not only will he release her from their pact but he will die himself at dawn. As the crowd acclaim his chivalry the curtain falls.

ACT III

Night. Outside Turandot's apartments. The heralds are heard crying her latest decree, "None shall sleep this night and death to many shall be the penalty if the stranger's name is not discovered before the break of day". In the splendid *romanza* "*Nessun dorma*" Calaf rejoices that since none can know the mystery of his name tomorrow Turandot will be conquered. Turandot's decree spreads panic through the city. Ping, Pang, Pong vainly offer Calaf bribes—gold, gems, power, lovely maidens—if he will renounce Turandot and leave Peking. Timur and Liu are recognised as Calaf's companions of the day before. When Turandot demands the stranger's name from Timur, Liù boldly claims that the secret is known to her alone. At Turandot's order the girl is tortured, but to no effect. "I know his name," Liù exults, "and I keep it to myself alone." Fearful that her resolution may break as the torture passes endurance, Liù snatches a dagger from her guards and plunges it into her own breast. Turandot, amazed at the girl's strength, asks whence it came. "Through Love", Liù answers and, dying warns her frigid tormentor that she will melt and love Calaf as she herself has done. (Aria: *Tu, che di gel sei cinta*.) Liù's corpse is borne away and the crowd disperses in superstitious fear.

(Here ends Puccini's work.)

Turandot, visibly moved by Liù's sacrifice of her life for love alone, faces the Unknown Prince. The duet begins and as it unwinds the ice round Turandot's heart begins to melt until finally she surrenders to the ardour of his kisses. The glory of the Ice Princess is ended with her weeping in Calaf's arms. Just as the dawn is about to break Calaf tells his name. "Now I am in your power and you may destroy me if you will." For a moment it seems as though Turandot will repent of her weakness and accept his challenge. But no, Calaf has truly won her. As dawn breaks the scene changes, revealing again the Emperor and his Court. When Turandot addresses the Emperor, her rapturous words are, "August father! At last I know the Stranger's name and it is . . . Love!"



GIOACCHINO ROSSINI
(1792 – 1868)

Born 29th February 1792 in Pesaro on the Adriatic Coast. Only child of Giuseppe and Anna.

Inherited his musical talents from his parents who enrolled him at the Liceo Musicale in Bologna. His natural gifts were such that he was able to write down the piano score of a complete Opera from memory after only one hearing.

He first married Isabella Colbran on March 16th 1822 who died 7th October 1845. Then Olympé Pelissier on 21st August 1846 who died in 1878. Rossini himself died on Friday 13th November 1868 in Paris.

He wrote 39 complete Operas – four major religious works, two cantatas, numerous orchestral works and a large number of vocal and instrumental items mainly written in his later years in Paris.

DUBLIN
April 5, 7, 13

DUBLIN GRAND OPERA SOCIETY

Presents their 1st Production of Gioacchino Rossini

L'ITALIANA IN ALGERI

Opera in Two Acts
Libretto by Anelli

CAST

Isabella, <i>the Italian girl</i>	HELGA MULLER
Lindoro, <i>her lover captured slave to</i>	FRANCO BONANOME
Mustafa, <i>Bey of Algiers smitten with Isabella</i>	AURIO TOMICICH
Taddeo, <i>Isabella's ever hopeful elderly Beau</i>	SALVATORE SASSU
Elvira, <i>the Bey's about to be discarded wife</i>	LORRAINE MARENZI JONES
Zulma, <i>her slave and confidant</i>	RUTH MAHER
Haly, <i>Captain of the Bey's Algerian Pirates</i>	PETER McBRIEN

R.T.E. SYMPHONY ORCHESTRA
(By kind permission of the R.T.E. Authority)

Conductor : NAPOLEONE ANNOVAZZI

Producer : DARIO MICHELI

Scenery designed by Dario Micheli and built and painted in Dublin.

Synopsis of Scenes *Algiers in the 18th Century*

Act I

Scene 1 : The apartments of the Bey of Algiers.

Scene 2 : On the sea shore.

Scene 3 : The apartments of the Bey of Algiers.

Scene 4 : The apartments of the Bey

Act II

Scene 1 : The apartments of the Bey of Algiers

Scene 2 : The apartments of the Bey of Algiers

Scene 3 : The apartments of the Bey of Algiers

Scene 4 : Apartment overlooking the sea

L'Italiana in Algeri was first performed at Teatro San Benedetto, Venice, 22nd May, 1813

L'ITALIANA IN ALGERI

GIOACCHINO ROSSINI (1792-1868)

This opera buffa of Rossini was among his earliest major successes having been composed when he was only 21 years of age and was completed, it is said, (with Rossini's customary facility) in about one month. As in several of the composer's operas the name-part was written for the rare type of voice now classified as mezzo-soprano or contralto d'agilitá, i.e. one capable of executing the (then) contemporary style of ornate vocal music.

The setting of *L'Italiana* is an Algiers (18th Century). Many writers and composers of the period were attracted by the Mussulman world, e.g. Mozart in his

Il Seraglio with which certain similarities have been noted.

The première was in Venice in 1813 and the opera is still performed whenever singers with the requisite vocal technique are available. *L'Italiana* was last heard in Ireland at the Wexford Festival in 1957.

As composed, the Opera is in two Acts and the synopsis below is on that basis. It concerns the adventures of the heroine, Isabella – the Italian girl herself – who with some compatriots has been shipwrecked on the coast of Algiers.

SYNOPSIS

ACT I

In the first scene, which is laid in the Palace of the Bey of Algiers (Mustafa), we find the latter's wife Elvira (Soprano) as she sadly tells her companion Zulma (Mezzo-Soprano) of her fears that the Bey no longer loves her. The background comments of the chorus of eunuchs are rather cynical and not very sympathetic. Mustafa, the Bey (Bass), appears. In a flamboyant piece of music which portrays his fatuous and conceited nature he bluntly tells Elvira that he wants to be rid of her. Dismissing all but Ali (Bass) (or Haly as in the libretto), his Captain of Corsairs, he orders that the dull and submissive Elvira must be married off at once to a certain Lindoro, an Italian slave already in Algiers. In defiance of Mahomet's law he wants to have an Italian wife since he has been stimulated by Lindoro's stories of the qualities of the beautiful and high-spirited Italian girls. Ali will be beheaded if within six days he does not find such a treasure. Poor Ali is naturally very alarmed. Now appears Lindoro (Tenor) who sings a nostalgic *Cavatina* about his (unnamed) *fidanzata* at home in Italy who, of course, is later found to be Isabella, the *Italiana* herself. Mustafa comes along to tell Lindoro that he has found for him the very wife he needs – young, beautiful, clever and also rich. Much disturbed, Lindoro rejoins that he would much prefer to be allowed to choose a wife himself. Their dialogue concludes a brilliant duet

The scene changes to the beach where the ship in which Isabella has come to look for Lindoro has been wrecked in a storm. Ali and the Corsairs rejoice at the prospect of booty and beautiful slave girls. In her opening aria (*Cruda sorte! amor tiranno*) Isabella (Mezzo-Soprano) discloses that, while badly shaken by the sea disaster, she confidently feels quite capable of dealing with any situation in which she may find herself in Algiers. Among the shipwrecked is Taddeo (Bass) who has long been infatuated with Isabella and knows nothing about her lover Lindoro. When Ali hears from Isabella that they are all Italians, he is naturally jubilant since Isabella looks just what Mustafa had ordered and so his own head will be saved.

The Algerians go off leaving Isabella and Taddeo together. She berates him for an old fool but in their predicament she will present him as her uncle and use him for what he is worth in whatever fate lies ahead.

Back in the Palace, Mustafa tells Lindoro that a Venetian ship is just about to sail for Italy and that he is free to board it provided he takes along with him Elvira, who will have a handsome dowry. Lindoro agrees, saying that he will probably marry her in Italy although he has, in fact no such intention at all. Ali comes in to tell Mustafa the great news of Isabella's convenient arrival in Algiers.

In the great hall of the Palace, Mustafa, surrounded by his harem, receives Isabella. He promptly falls for her but one look at his silly face tells her that she can only too easily out-maneuvre him. The Bey dismisses

old Taddeo's pleas for clemency and condemns him to death but relents when Isabella claims that he is her uncle. Elvira and Lindoro come to make their farewells. Isabella and Lindoro are amazed to find each other face to face. On hearing from Mustafa that he is divorcing his wife, Isabella objects vigorously to such a barbarous custom and sends him to the devil. Mustafa is staggered but intrigued by Isabella's impetuous behaviour and the Act ends in a splendid concerted finale.

and over again ACT II

Elvira, Zulma and Ali are discussing the Bey's strange capitulation to the beautiful but imperious Isabella. Mustafa tells them to serve coffee to himself and Isabella from whom, he says, he intends to stand no nonsense. When Isabella and Lindoro are finally alone together she taxes him with betrayal. Re-assured by Lindoro that he proposed only to escort Elvira to Italy and that once there he certainly would not have married her, they plan to contrive some means of escape. Taddeo is also re-assured by the Bey that instead of being beheaded he is, as Isabella's uncle, to be created "Grand Kaimakan" (High Chamberlain) and is forthwith ceremoniously invested as such to a chorus in his honour but to his own great embarrassment.

Next we find Isabella being arrayed in Moorish style for the coffee party but absolutely insisting that Elvira, as Mustafa's wife, must also join the party. Meanwhile to a flute obbligato Isabella sings her

lovely *romanza*: “*Per lui che zdoro . . .*” which is, of course, all about her Lindoro. Mustafa is entranced by her and tells Taddeo that when he sneezes it will be a signal that all must leave – an order which Taddeo subsequently ignores. The party disintegrates into a Rossinian frolic of considerable confusion – only Isabella and Lindoro retaining their composure. Later Taddeo and Lindoro tell Mustafa of the hoax devised by Isabella which is that since she has fallen madly in love with him she will make him her “*Pappataci*” (literally, “Eat and keep quiet”!) and that this great but bogus Italian dignity is to be conferred on him forthwith at a splendid banquet. The Bey is immensely gratified by this new honour. Isabella now assembles her compatriots and in another vocally brilliant piece “*Amici, in ogni evento m'affido a voi . . .*” she incites them to show their mettle and go through with the escape plan she has invented. Tutored by Taddeo, Mustafa swears to observe meticulously the simple but inexorable rules of the Order of Pappataci – i.e. “Eat, drink, enjoy and do not be surprised by whatever happens”, Mustafa enters into the spirit of the hoax and does not re-act even when Lindoro and Isabella kiss and embrace before his yes (only then does old Taddeo understand that Lindoro is Isabella’s lost lover) or even when all the Italians troop aboard the waiting ship. When he does at last realise what is going on Mustafa calls for his Corsairs but they are already too drunk to intervene. Mustafa accepts the fact that he has been duped, asks forgiveness of Elvira and the whole uproarious farce ends in a magnificent grand finale for all.



GAETANO DONIZETTI
(1797 – 1848)

Born Borgo Canale 4010 Bergamo on the 29th November 1797, fifth of the six children of Andrea and his wife Domonica.

His musical education began when a free Music School opened in Bergamo in 1806 under the direction of Johann Simon Mayr (whose Medea in Corinto was performed in Wexford in 1974). Mayr recognised Donizetti's talents for composition arranged for a further two years study in Bologna with Padre Mattei who had been Rossini's teacher.

He married Virginia Vasseli 1st June 1828 – children Filippo born 29th July 1829 died 11th August 1829. Two other children were still born. His wife died 30th July 1837.

Donizetti was committed to an asylum outside Paris in 1845. He was brought back to Italy by his family in October 1847 in extreme bad health. He died on the 8th April 1848 in his native Bergamo.

In addition to over seventy Operas he wrote two Oratorios, many religious works (including a moving Requiem for Bellini), Fifteen Symphonies, some interesting chamber music and a wealth of songs.

DUBLIN
April 10, 12, 14

CORK
April 18, 21

DUBLIN GRAND OPERA SOCIETY

Presents their 1st Production of Gaetano Donizetti

LA FIGLIA DEL REGGIMENTO

Opera in Two Acts

Libretto by Bassi

CAST

<i>Marie, the Daughter of the Regiment</i>	MARIA CLAUSSOVA
<i>Sulpice, Sergeant of the French Grenadiers</i>	SALVATORE SASSU
<i>Tonio, a Tyrolese peasant in love with Marie</i>	UGO BENELLI
<i>Marquise de Birkenfeld</i>	RUTH MAHER
<i>Hortensio, Steward to the Marquise</i>	PETER McBRIEN
<i>Corporal</i>	JOHN CARNEY
<i>A peasant</i>	THOMAS WHELAN
<i>Duchess de Krakenthorp</i>	JOAN ROONEY

R.T.E. SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Conductor : ALBERT ROSEN

Producer : ROCCO SPATARO

Designer : PATRICK MURRAY

Costumes : CASA D'ARTE JOLANDA, Rome

Synopsis of Scenes

The Swiss Tyrol in the 19th Century

Act I

A Valley in the Tyrolese Mountains

Act II

In the Chateau of the Marquise

LA FIGLIA DEL REGGIMENTO

GAETANO DONIZETTI (1797–1848)

Gaetano Donizetti was born in the North Italian city of Bergamo where he is commemorated by the Teatro Donizetti, one of the finest of the many Italian provincial opera houses. The annual Opera Seasons there always include at least one of the maestro's works. While the late Adolfo Camozzo was the Theatre's Director many of Donizetti's neglected operas, such as *Anna Bolena*, were resurrected and performed there - subsequently returning to the standard international opera repertoire.

Donizetti's genius was both prolific and versatile and his operatic legacy comprises both serious and comic masterpieces. His best "comic" pieces are *Don Pasquale*, *L'Elisir d'Amore* and *La Figlia del Reggimento*.

La Figlia — to a French libretto by Vernoy de St. Georges and Bayard — was composed for the Paris Opera Comique where as *La Fille du Régiment* it had its première in 1840. It is in the Italian version (with recitatives instead of spoken dialogue as in the French original) that the opera is being given here.

This production is the first in Dublin for decades. The opera's last professional performance in Ireland

REGGIMENTO TTI (1797 - 1848)

was at the Wexford Festival in 1957. It is unjustly neglected nowadays but in the 19th and early 20th centuries it held a firm place in the world of opera. (The writer of this note's first acquaintance with the work was a performance – to piano accompaniment – by the Bowyer Westwood Opera Company – now defunct – in the village hall at Maynooth some 50 years ago.)

Famous names associated with the opera in earlier days included Jenny Lind, Adelina Patti, Galli-Curci, Tetrazzini and John McCormack. More recently its most illustrious interpreters have been Joan Sutherland, Luciano Pavarotti and Sir Geraint Evans, all of whom have sung on the Gaiety stage in previous D.G.O.S. Seasons.

The Opera which is in two Acts is full of good tunes and sparkling music and is, perhaps, rather closer to operetta than "comic opera" in the traditional Italian sense.

The setting of the Opera is in the mountains of the Swiss Tyrol around 1815 during the Napoleonic wars.

LA FIGLIA DEL REGGIMENTO

SYNOPSIS

ACT I

After the overture, which suggests the martial flavour of the story, the curtain rises on a Swiss village scene. To the noises of a nearby battle the women of the village pray to the Madonna to protect them from the invading French Army. Also present is the Marquise de Birkenfeld (soprano) who is in great distress since she has been cut off from her château and laments that the French, if victorious, would have scant respect for her property, her rank and her virtue. She is comforted by her servant Hortensio (bass) and by the news that the French have withdrawn. Alarm and confusion return, however, with the entry of the hardy old French Sergeant Sulpice (bass) who is soon followed by Marie (soprano). This Marie had been found by the glorious Twenty-first Regiment as an abandoned infant on the battlefield and had been adopted by them individually and severally. Now she has become the spoiled darling of all her "fathers" and, as well, the *vivandiere* in charge of their canteen. All of which we learn from Marie's air, with its brilliant cadenza, "*Apparvi alla luce sul campo guerrier e il suon del tamburo . . .*" ("I was born on the field of battle to the sound of the drum") and from her subsequent duet with Sulpice which ends in a stirring Rataplan to the rolling of the drums. Sulpice is, however, rather worried because of late Marie has been pensive and withdrawn and, moreover, has often been observed in the company of a strange young man who had no connection with the Regiment. Marie admits to Sulpice, her principal "father", that the stranger was a handsome young Tyrolean who had, it appears, saved her from falling to certain death over a precipice and with whom she had since fallen in love. At this point the young Tyrolean, whose name in Tonio (tenor), is marched in under guard by soldiers of the Regiment who have found him hanging around the French camp and are all for having him shot as a suspected spy. But he is reprieved when Marie identifies him as her "saviour". A ration of rum is served and Marie is asked to sing the Regimental song of "The Glorious 21st" which, of course, extols their fabulous exploits in love and war. This is one of the opera's highlights and begins "*Ciascun lo dice, ciascun lo sa . . .*" ("Everybody knows it, everybody talks of it").

The soldiers move off and, to Marie's annoyance, they take Tonio with them. He soon eludes them to re-join her. They sing a love duet opening with Marie's air "*A voti così ardente*". They are disturbed, however, by the entry of Sulpice (none too pleased at finding them together) followed by the Marquise de Birkenfeld

who beseeches him for a safe conduct through the lines to her château. The title Birkenfeld recalls to Sulpice that such was the name which appeared on certain papers found on the infant Marie when rescued by the Regiment and preserved by Sulpice. From their dialogue it transpires that (according to the Marquise) Marie was her long-lost niece, the child of her own dead sister. When Marie appears the Marquise is not at all impressed by the (to her) uncouth language and ways Marie has learned from her "fathers" and decides that she must at once be removed to Birkenfeld to be suitably educated for her new status. Marie is loath to go but yields on condition that all the Regiment must go along with her! The soldiers return with another rattling Rataplan. Among them is Tonio who has joined the Regiment in order to gain their consent to his marrying Marie as he had been told that her "fathers" considered that only in the Regiment could they hope to find a husband worthy of her. This he tells us in his air "*Miei cari amici, che lieto giorno!*" - ("Dear friends, such a happy day!"). The Regiment are disposed to give a grudging consent to marriage with this new-come grenadier until Sulpice reminds them that all that is now irrelevant. Marie is no longer theirs. The Marquise is in command and Marie must obey her. So, Tonio has become a grenadier for nothing. Marie, quite desolate, bids her comrades and "fathers" a sad good-bye in her piece "*Convien partire! O Miei compagni d'armi*". Tonio swears he will follow Marie - come what may - and the Act concludes with a concerted number wherein each of the characters muses on his/her particular troubles.

ACT II

In her château the Marquise is rejoicing at having arranged a marriage for Marie with a scion of the noblest ducal house in Germany ("One hundred and fifty quarterings!"). She calls on Sulpice for his support because, although Marie has formally consented to this wonderful match - Tonio now being lost to her - she is quite apathetic about it and the formal contract is to be signed that very day. The Marquise is also much put out that Marie shows even less enthusiasm in the matter of her education to be "a lady". No sooner does Marie appear than the Marquise sets about rehearsing her in a politely sentimental ballad. Marie is quickly bored by this languid music. Abetted by Sulpice she slyly interpolates music and verses from the Regimental song which they much prefer. The Marquise loses control of the situation

which becomes hilarious when she herself at the piano becomes confused by the competing ditties. The episode concludes with an ebullient trio.

Left alone, Marie gives vent to her nostalgia for the happy life of the Regiment and to her sad yearnings for her lost Tonio. Suddenly she hears outside the familiar Regimental song of "The 21st". Tonio, now a captain, irrupts into the room with his friends of the Regiment. Marie welcomes them rapturously and has them regaled with her aunt's best wine. When the Marquise comes upon this scene Captain Tonio makes an impassioned appeal to her not to oppose the course of true love. Though appearing obdurate and ordering Tonio to leave, the Marquise is indeed so disturbed as to confide to Sulpice that Marie is not a "niece" but her own illegitimate daughter whom she had placed in the care of a faithful retainer and all trace of both of them had been lost in the wars. The Marquise truly loves Marie and her idea of an amend is the marriage she has arranged which would restore to her daughter the place in society which she considers to be her

birthright.

Sulpice goes off to tell Marie this startling news. Just then the Duchess of Krakentorp, mother of the prospective bridegroom arrives with othet elegant company for the contract ceremony. She is indignant that the bride-to-be is missing. When Marie *does* appear it is to throw herself in the arms of her new-found mother (having been told the story by Sulpice) saying that she is now ready to sign the contract out of filial duty. But Tonio and his friends invade the château once more – this time determined to rescue Marie. The Duchess and the rest of the aristocratic company are horrified to learn that the intended wife of a Duke should have been "a mere canteen girl". But when they hear her whole sad history as told by herself they – the Duchess excepted – are moved by it as well as by her endearing personality. The Marquise softens to her daughter's grief and consents to her taking the husband of her choice. The Opera ends in general rejoicing and a fervent hymn in praise of France and her glory.



Reviewing

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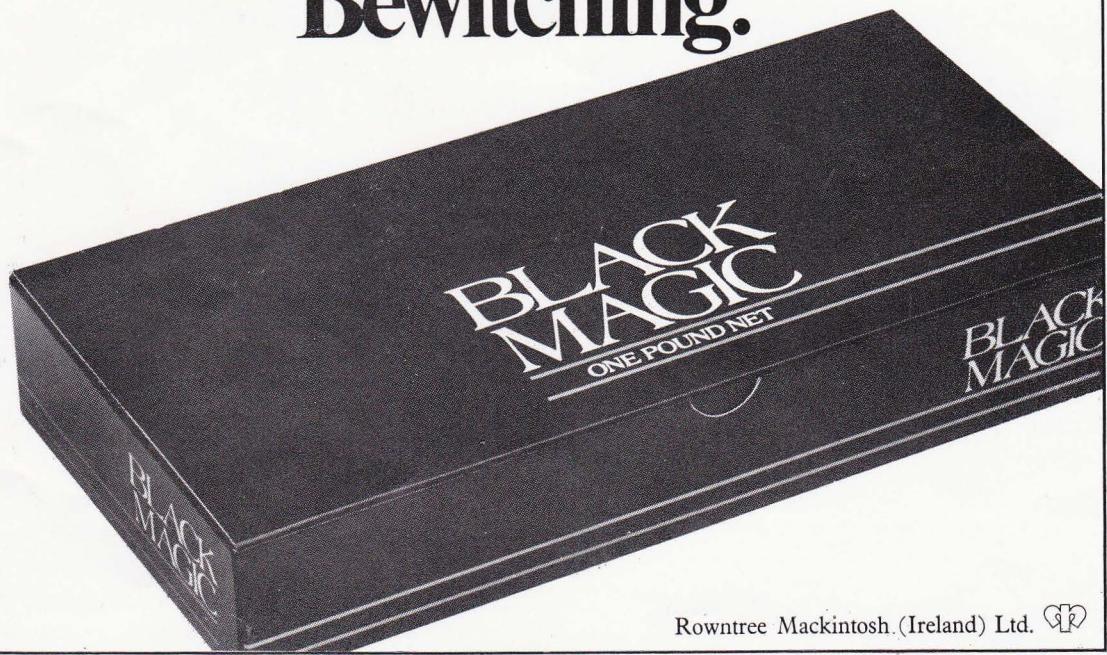
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Cork Opera House and the D.G.O.S.

Much nostalgic journalese has been written about the burning of the old Cork Opera House on that fateful night in December, 1955. The memories, Opera House ghosts, the associations between Cork and world theatre over a hundred years; these have all been reported ad infinitum, and indeed ad nauseam.

But, of all the things both material and intangible which perished in that fire, was anything more irreplaceable than all those wonderful photographs of visiting Companies and personalities? Do you remember them? They covered the walls from the foyer to the dress circle, so that one invariably took fifteen minutes for the journey, and arrived at one's seat long after curtain-up. What magical names there were, of actors and singers now long departed. Henry Irving in "The Bells" (autographed), Sir John Martin Harvey in "The Burgermaster of Stillemonde", Frank Benson, Ellen Terry . . . and of course there were Opera Pictures galore. And why not? After all it wasn't called the Opera House for nothing, and pictures abounded of Carl Rosa, Moody-Manners and O'Mara Opera Company groups of various vintage, and the great singing favourites of other days: Joseph O'Mara, Flintoff Moore, Mabel Dennis, Luella Paiken and everyone's favourite, the uncrowned queen of Cork for many years, Fanny Moody.

In the great days of the touring Opera Companies, the City's involvement with opera was intense. For many years it was the custom to greet the Opera principals on arrival at the Railway station. Popular singers like Fanny Moody were escorted in open student drawn landaus to the Victoria, and from the hotel balcony they would sing to the public gathered in Patrick Street. It wasn't unusual during the opera season (generally three two week periods annually) for the docks and a number of factories to come to an unofficial standstill early in the afternoon as workers went to queue for gallery and "pit stalls, early doors". The writer of this article can clearly remember seeing a massive queue leading to the top of the gallery steps entrance at 3.00 p.m. on a Saturday afternoon in September 1939.

This was, in fact, the last Opera queue seen in Cork, and sadly, the last visit of the Royal Carl Rosa Company or indeed any other touring Opera Company to the city. It also marked in the opinion of many opera fans of the day, the end of an era which had come to be regarded as the golden era of Opera in Cork.

At the risk of sounding sacrilegious, I disagree profoundly. I submit that the great age of Grand Opera here commenced at precisely 8.10 on that evening

of Monday, May 3rd 1971. May I be forgiven for saying this and then go on to explain? 1971 heralded the first of the Dublin Grand Opera Society's regular visits to Cork and at 8.10 on that evening Grand Opera really returned to us when that fine tenor Renato Francesconi and the splendid acoustics of the new Opera House combined to give us as fine a rendering of Celeste Aida as ever we heard in the pre-1939 era.

But behind the simple press notices and posters announcing the Dublin Grand Opera Society presentation of Aida and Lucia de Lammermoor for this experimental one week's run in 1971 there was quite a story of organization and dedication. Following the final Gaiety Theatre performance on the previous Saturday, the transport of scenery and instruments, and the mass movement of some 200 singers, dancers, musicians and others to Cork on Sunday. And all the personal involvements of the dedicated Dublin Grand Opera Society Chorus and Committee for whom it is a case of one precious week's holiday or leave of absence; and on the Opera House side a sense of relief that seven generous Cork firms have sponsored seven nights of Opera.

The week was an unqualified success and full houses saw opera presentations of a very high standard indeed. Because, with all respect to the glorious past, here for the first time in Cork was a full Symphony Orchestra of 50, a splendidly trained Chorus of 70 combining with international principals in a theatre of "acoustic perfection" (quote, Francesconi, Guelfi, Rosati, Balboni et al.).

Following the 1971 season it was clear that nothing short of revolution or serious financial considerations could have inhibited further spring seasons and thanks to the generous annual sponsorship of Cork and national firms, the latter problem has, so far, been overcome. And so, for seven successive years, we Opera aficionados have assembled at the Opera House for the customary Sunday night concert, there to renew acquaintance with old favourites and to pronounce judgement on new voices.

We like to think that we may perhaps spot another Pavarotti or Sutherland and why not, for we know that these and others were discovered (well almost) by the Dublin Grand Opera Society. And we have become name droppers. At the receptions and during the intervals (it's not all singing in Cork) names like Floresta, Gusmeroli, Sassu, Tomicich and Vartanian roll easily off the tongue.

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Solicitous remarks are made about Bevacqua, Todisco, Mirea Curta, Lacambra and others. And as the evenings progress there are the inevitable reminiscences: Balboni's Mimi, Giacomini's Don Alvaro, Giangiaco Guelfi sending shivers down our spines as Scarpia, Bonanome's Des Grieux, Benelli's superb singing and clowning always, and not for a very long time will we forget the 1977 Nabucco of a certain young Italian baritone. Could there be another Gobbi here?

And, as we in Cork look forward keenly to our

eighth spring season, we would like to remember, in particular, two names which never appear on the list of principals: Lt.-Col. Bill O'Kelly and Donald Potter. I know that the thousands of opera goers who have enjoyed 1971 to 1977 and look forward to many years more would like, through them, to thank the Dublin Grand Opera Society Committee and Chorus for making it all possible.

Harold Johnson, F.C.A.



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PRODUCTIONS
1941—1978

W—Winter Season

S—Spring Season

ADRIANA LECOUVREUR

Francesca Cilea · (1866–1950)
 1967—S.

AÏDA

Giuseppe Verdi · (1813–1901)
 1942—W; 1943—W; 1945—S; 1947—S; 1948—S;
 1950—S; 1954—W; 1957—S; 1958—S; 1961—S;
 1963—S; 1967—S; 1971—S; 1976—S.

L'AMICO FRITZ

Pietro Mascagni · (1863–1945)
 1952—W.

ANDREA CHÉNIER

Umberto Giordano · (1867–1948)
 1957—S; 1959—S; 1964—S; 1970—S; 1976—S.

AVE MARIA

Salvatore Allegra
 1959—S.

UN BALLO IN MASCHERA

G. Verdi · (1813–1901)
 1949—S; 1950—S; 1955—S; 1956—S; 1958—S;
 1963—S; 1966—W; 1975—S; 1977—S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini · (1792–1868)
 1942—W; 1951—S; 1952—W; 1953—S; 1957—S;
 1959—S; 1960—S; 1965—S; 1968—W; 1971—W;
 1977—S.

THE BARTERED BRIDE

Bedrich Smetana · (1824–1884)
 1953—W; 1971—W; 1976—W.

LA BOHÉME

Giacomo Puccini · (1858–1924)
 1941—S; 1942—W; 1943—S; 1944—W; 1945—W;
 1947—S; 1948—W; 1950—S; 1951—S; 1952—S;
 1953—S; 1953—W; 1954—W; 1955—W; 1956—S;
 1957—W; 1958—W; 1960—W; 1962—S; 1964—S;
 1965—W; 1967—S; 1970—S; 1973—S; 1976—S.

THE BOHEMIAN GIRL

Michael W. Balfe · (1808–1870)
 1943—W.

CARMEN

Georges Bizet · (1843–1895)
 1941—W; 1943—S; 1944—W; 1946—W; 1947—S;
 1948—W; 1950—S; 1951—W; 1952—W; 1953—W;
 1954—W; 1956—W; 1959—W; 1961—W; 1963—W;
 1965—W; 1967—W; 1970—W; 1973—W.

CAVALLERIA RUSTICANA

P. Mascagni · (1863–1945)
 1941—W; 1942—S; 1950—W; 1955—W; 1959—S;
 1960—W; 1973—S.

CECILIA

Licinio Refice · (1884–1954)
 1954—S.

LA CENERENTOLA

G. A. Rossini · (1792–1868)
 1972—S.

COSI FAN TUTTE

Wolfgang Amadeus Mozart · (1756–1791)
 1950—S; 1961—W.

DON CARLOS

G. Verdi · (1813–1901)
 1950—W; 1965—S; 1967—S; 1973—W.

DON GIOVANNI

W. A. Mozart · (1756–1791)
 1943—S; 1944—W; 1947—S; 1950—S; 1953—W;
 1955—S; 1958—S; 1962—W; 1965—W; 1968—W;
 1975—W.

DON PASQUALE

Gaetano Donizetti · (1797–1848)
 1952—S; 1957—S; 1959—S; 1961—S; 1966—S;
 1969—S; 1975—S.

I PURITANI

Vincenzo Bellini
 1975—S.

L'ELISIR d'AMORE

G. Donizetti · (1797–1848)
 1958—S; 1969—S; 1971—S; 1976—S.

ERNANI

G. Verdi · (1813–1901)
 1965—S; 1978—S.

EUGENE ONEGIN

Peter I. Tchaikowsky · (1840–1893)
 1969—W; 1976—W.

FALSTAFF

G. Verdi · (1813–1901)
 1960—S; 1973—S; 1977—S.

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FAUST

Charles F. Gounod · (1818–1893)
1941—S; 1941—W; 1943—S; 1944—S; 1945—W;
1946—W; 1948—S; 1949—S; 1950—W; 1951—W;
1952—W; 1955—W; 1957—W; 1959—W; 1961—W;
1965—W; 1972—W; 1976—W.

LA FAVORITA

G. Donizetti · (1797–1848)
1942—W; 1968—S; 1974—S.

LA FIGLIA DEL REGGIMENTO

G. Donizetti · (1797–1848)
1978—S.

FEDORA

Umberto Giordano · (1867–1948)
1959—W.

FIDELIO

Ludwig van Beethoven · (1770–1827)
1954—W; 1970—W.

DIE FLEDERMAUS

Johann Strauss · (1825–1899)
1962—W; 1963—W; 1969—W.

THE FLYING DUTCHMAN

Richard Wagner · (1813–1883)
1946—S; 1964—W.

LA FORZA DEL DESTINO

G. Verdi · (1813–1901)
1951—W; 1952—S; 1954—S; 1973—S.

GIANNI SCHICCHI

G. Puccini · (1858–1924)
1962—S.

LA GIOCONDA

Amilcare Ponchielli · (1834–1886)
1944—W; 1945—S.

HANSEL AND GRETEL

Engelbert Humperdinck · (1854–1921)
1943—W; 1944—S; 1949—W; 1954—W.

TALES OF HOFFMAN

Jacques Offenbach · (1819–1880)
1945—S; 1945—W; 1957—W; 1970—W; 1975—W.

IDOMENEO

W. A. Mozart · (1756–1791)
1956—W.

L'ITALIANA IN ALGERI

G. Rossini · (1792–1868)
1978—S.

JENUFA

L. Janacek · (1854–1928)
1973—W.

LOHENGRIN

R. Wagner · (1813–1883)
1971—W.

LUCIA DE LAMMERMOOR

G. Donizetti · (1797–1848)
1955—S; 1956—S; 1958—S; 1960—S; 1962—S;
1965—S; 1967—S; 1971—S; 1974—S; 1977—W.

MACBETH

G. Verdi · (1813–1901)
1963—S.

MADAME BUTTERFLY

G. Puccini · (1858–1924)
1942—S; 1943—S; 1944—S; 1945—S; 1945—W;
1946—W; 1947—W; 1949—S; 1951—W; 1952—S;
1953—S; 1954—S; 1955—W; 1956—S; 1958—W;
1961—W; 1966—S; 1967—S; 1969—S; 1971—S;
1974—S; 1977—S.

MANON

Jules Massenet · (1842–1912)
1952—S; 1956—S; 1962—W; 1969—W.

MANON LESCAUT

G. Puccini · (1858–1924)
1958—S; 1961—S; 1972—S; 1977—S.

THE MARRIAGE OF FIGARO

W. A. Mozart · (1756–1791)
1942—S; 1942—W; 1943—W; 1948—W; 1953—S;
1957—W; 1959—W; 1963—W; 1973—S.

IL MATRIMONIO SEGRETO

Domenico Cimarosa · (1749–1801)
1961—S.

MEDICO SUO MALGRADO

S. Allegra
1962—S.

MESSIAH

George F. Handel · (1685–1759)
1959—W.

MIGNON

Ambroise Thomas · (1811–1896)
1966—W; 1967—W; 1975—W.

MUSIC HATH MISCHIEF

Gerard Victory
1968—W.

NABUCCO

G. Verdi · (1813–1901)
1962—S; 1964—S; 1969—S; 1972—S; 1977—S.



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NORMA

Vincenzo Bellini · (1802–1835)
1955—S; 1961—S.

ORFEO ed EURIDICE

Christoph W. Gluck · (1714–1787)
1960—W.

OTELLO

G. Verdi · (1813–1901)
1946—S; 1946—W; 1959—S; 1964—S; 1976—S.

I PAGLIACCI

Ruggiero Leoncavallo · (1858–1924)
1941—W; 1942—S; 1950—W; 1955—W; 1956—S;
1960—W; 1968—W; 1973—S.

LES PÉCHEURS DE PERLES

G. Bizet · (1843–1895)
1964—W.

PELLÉAS ET MÉLISANDE

Claude Debussy · (1862–1918)
1948—S.

QUEEN OF SPADES

P. I. Tchaikowsky · (1840–1893)
1972—W.

RIGOLETTO

G. Verdi · (1813–1901)
1941—W; 1944—W; 1945—W; 1947—S; 1948—S;
1948—W; 1949—W; 1951—S; 1952—S; 1953—S;
1955—S; 1956—S; 1958—S; 1959—S; 1961—S;
1963—S; 1965—S; 1966—S; 1968—S; 1970—S;
1974—S; 1978—S.

ROMÉO ET JULIETTE

C. Gounod · (1818–1893)
1945—S.

DER ROSENKAVALIER

Richard Strauss · (1864–1957)
1964—W; 1972—W; 1975—W.

SAMSON AND DELILAH

Camille Saint-Saens · (1835–1921)
1942—S; 1944—S; 1947—W; 1966—W; 1974—W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari · (1876–1948)
1956—S.

IL SERAGLIO

W. A. Mozart · (1756–1791)
1949—S; 1951—S; 1953—W; 1960—W; 1964—W.

SIMON BOCCANEGRÀ

G. Verdi · (1813–1901)
1956—W; 1974—S.

LA SONNAMBULA

V. Bellini · (1802–1835)
1960—S; 1963—S.

SUOR ANGELICA

G. Puccini · (1858–1924)
1962—S.

TANNHÄUSER

R. Wagner · (1813–1883)
1943—S; 1962—W; 1977—W.

TOSCA

G. Puccini · (1858–1924)
1941—W; 1942—S; 1943—W; 1946—S; 1947—W;
1948—W; 1949—W; 1950—W; 1951—S; 1952—W;
1954—S; 1955—S; 1956—W; 1957—S; 1958—W;
1960—S; 1963—S; 1966—S; 1968—S; 1970—S;
1975—S.

LA TRAVIATA

G. Verdi · (1813–1901)
1941—S; 1941—W; 1942—W; 1944—S; 1946—S;
1946—W; 1947—W; 1949—S; 1950—S; 1951—S;
1952—S; 1953—S; 1954—S; 1955—S; 1956—S;
1957—S; 1958—W; 1960—S; 1962—S; 1964—S;
1966—S; 1968—S; 1970—S; 1972—S; 1975—S.

TRISTAN UND ISOLDE

R. Wagner · (1813–1883)
1953—S; 1963—W.

IL TROVATORE

G. Verdi · (1813–1901)
1941—S; 1942—S; 1943—S; 1944—S; 1945—W;
1946—S; 1947—W; 1948—W; 1949—W; 1950—W;
1951—W; 1952—W; 1954—S; 1956—S; 1959—W;
1962—S; 1966—S; 1969—S; 1972—S; 1975—W.

TURANDOT

G. Puccini · (1858–1924)
1957—W; 1960—S; 1964—S; 1968—S; 1971—S;
1978—S.

DIE VALKÜRE

R. Wagner · (1813–1883)
1956—W.

WERther

J. Massenet · (1842–1912)
1967—W; 1977—W.

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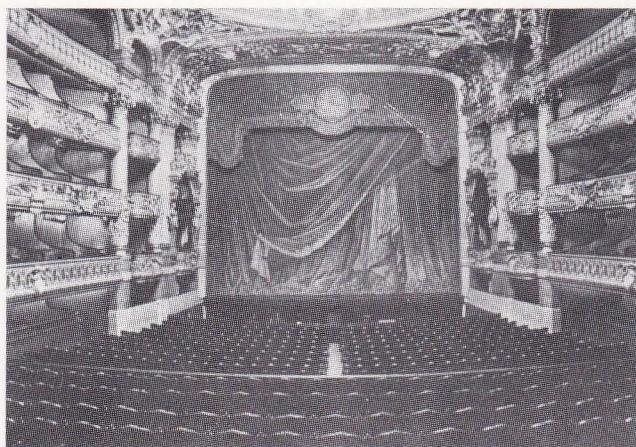
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D.G.O.S. VISIT TO PARIS OPERA



Interior view of the stage in Theatre National de L'Opéra Paris.

The Dublin Grand Opera Society have embarked on journeys abroad to see Opera.

The organisation of these visits is in the hands of Donnie and Maura Potter who have helped to make these functions an annual event.

A large group of members and friends journeyed out to Paris in February of this year, a city which was enjoying very mild weather for that time of year.

Having been accommodated in our Hotels we travelled across the city to the Theatre National de l'Opéra to enjoy a most wonderful performance of the Ballet, Giselle. This Ballet was of a very high standard. The magnificence of the Opera House is breathtaking and everyone enjoyed the intervals which afforded them time to inspect the decor.

The coach journey around Paris was very successful on the Saturday and in the evening we settled down to enjoy Gounod's Faust. The Opera set in a vast framework of glass and metal with a movable dome took some of us by surprise. The singing of Valerie Masterson and Alain Vanzo were the highlights of the performance. Having attended a sung Mass in a nearby church on Sunday morning we set out for the Champs Elysées. Sunday and Monday gave us some free time to see the various National Shrines such as The Louvre, Rodin Museum and many more wonderful experiences.

The time had come for us to leave this wonderful city and we all realized that we had spent five days in the centre of European culture and some of us began to make plans for our third visit to the Opera Houses of the Continent.

W.J.P.

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The Society invites those interested in Opera to become Patron Members and enjoy the advantages of such Membership.

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